HIT PARADER

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LYNYRD SKYNYRD
COLOR CENTERFOLD

AEROSMITH
INJURED, RECOVERED
BACK ON THE ROAD

RAMONES
BOWLED OVER,
BLOWN AWAY, & UP
AGAINST THE WALL

STEELY DAN
WORD GAMES

MARK FARNER
INTERVIEWED
BY LENNY KAYE

SO YOU WANNA BE A PUNK?
WHAT TO WEAR

ROCK STARS' KIDS
THEY HAVE THEM TOO

ELTON JOHN
BUSY IN NEW YORK CITY

LYNYRD SKYNYRD
RONNIE VAN ZANT
REMEMBERED

WORDS TO THE LATEST HIT SONGS!

DAVID BOWIE
"HEROES"
A COMMUNIQUE
BY PATTI SMITH

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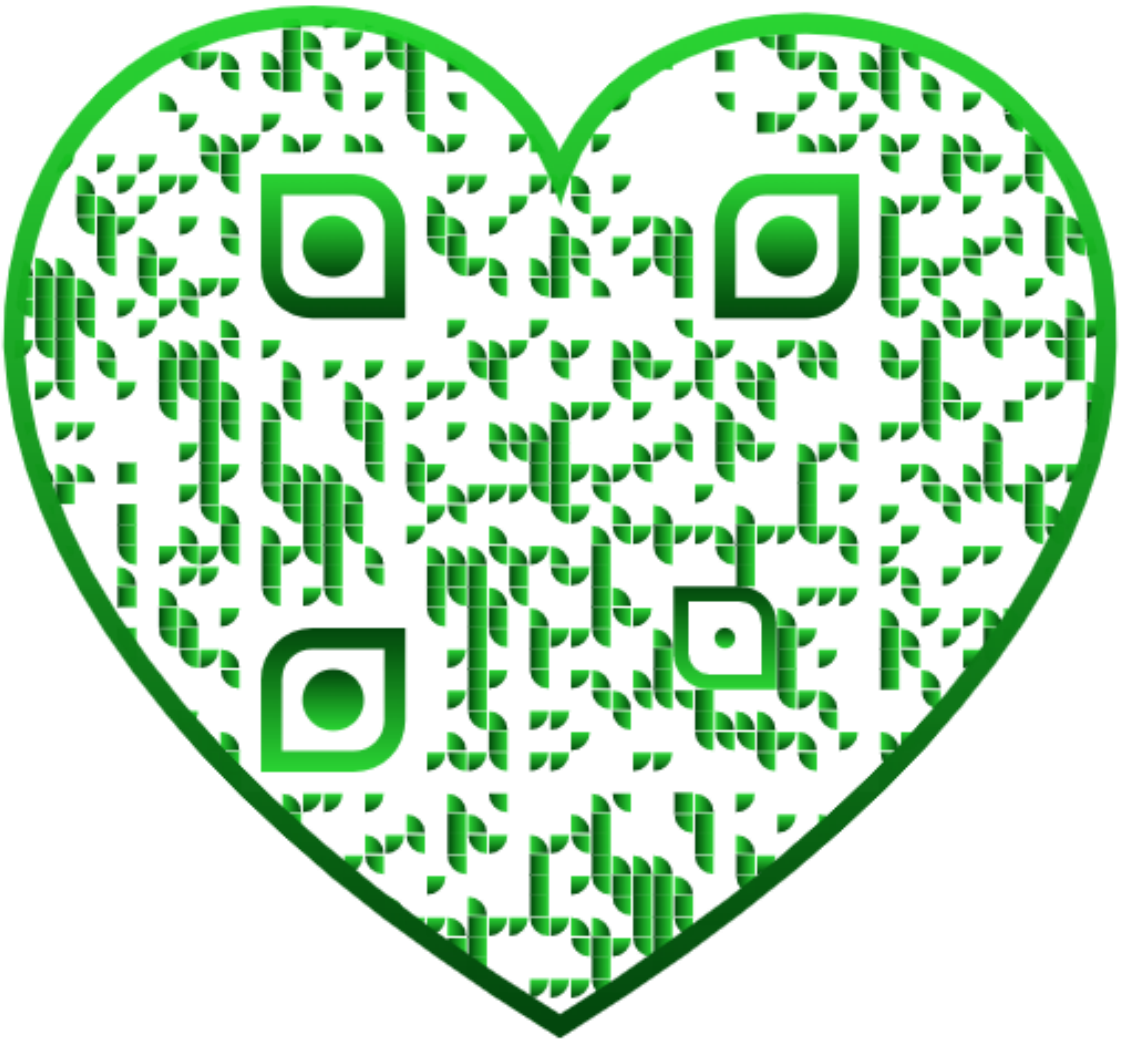

HIT PARADER
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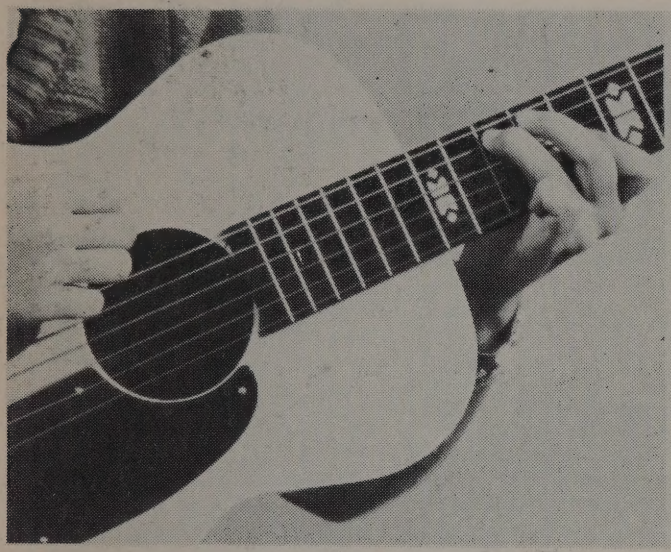
We teach your 10 fingers to make beautiful music



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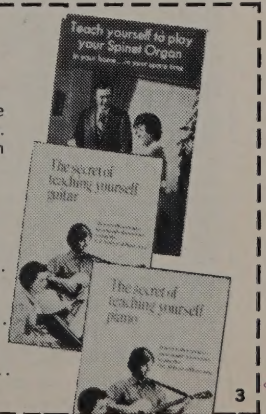

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HIT PARADER

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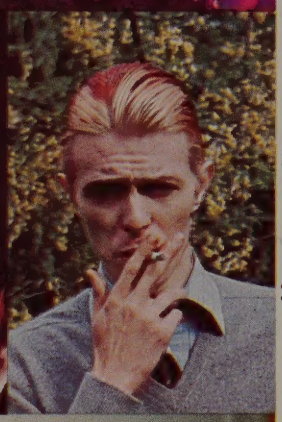

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ROCK & ROLL HOTLINE

They wear what has been described as "pop punk": military shirts, earrings, semi - spikey haircuts. And, no plaid.

Move over Bay City Rollers, here comes Rosetta Stone?

Rosetta Stone (a peculiar name for a band, based on the famed Egyptian archaeological find) is the newest creation of Bay City Rollers' manager / Svengali Tam Paton. They are five boys from Northern Ireland (three of whom are brothers) and they have been enthusiastically signed to Private Stock Records.

The leader is Ian Mitchell, and this was his group before he enjoyed a brief stint with the Rollers. Ian plays lead guitar, was born in 1958, and the rest of the lineup is as follows:

Damon McKee — rhythm guitar, 1958; Terry McKee — drums, 1960; Colin McKee — bass, 1961; and Andy LeGear — lead and rhythm guitar, 1960.

There are rumblings that when the Bay City Rollers were recently on tour here, they were not smiling that manager Paton was not on hand to join them; he chose instead to remain in Europe with Rosetta Stone. And there have been some changes yet again for the Rollers.

Lead singer Leslie occasionally appears onstage wearing boxer trunks, and nothing else, and Eric and Leslie have their own rooms (gasp!) for the first time. There are rumors that they're even "dating" girls on the road.

Insiders claim that when the Rollers returned to Scotland, it was with determination that they will have greater control over their music and their destiny.

Meanwhile, over at Private Stock, there is great excitement over Tam's new band. Over 50 screaming teenagers stormed the offices of the record company and scribbled Rosetta Stone graffiti on the walls.

Private Stock's president, Larry Uttal, is extremely enthusiastic about the band and their first single, which he describes as a "pop contemporary version of Cream's 'Sunshine of Your Love.' "

"Ian Mitchell has always been a good performer," Uttal said, "and his performing has matured. I signed this group without even hearing them, on the advice of my English company general manager Mike Beaton, and producer Roger Greenaway.

"I also noted Tam's enthusiasm about the group," Uttal added, "and saw the tours that were being put together. That, plus the initial sales of the single — for a new group — made me realize that we made an incredibly smart move by signing Rosetta Stone."

As for what Rosetta Stone looks like — well, they wear what has been described as "pop punk": military shirts, earrings, semi - spikey haircuts. And, no plaid.

Stevenson

If you wanted to put together a punk wardrobe, here are some of the things you would need:

* 1 pair of cigaret-legged pants
* Lots of buttons and pins (including safety pins)
* 1 restraining jacket
* Black leather jacket and trousers (a la "The Wild Ones")
* 1 old skinny tie
* 1 pair colored 1950s' sunglasses
* 1 head of short, scraggly hair, possibly dyed green, orange, black or gray
* 1 green plastic garbage bag bloused into dress * Nose pin strung to ear with six-inch chain (optional)
* Do - it - yourself shock chic — or wait until your local department store has a "nouvelle vague" boutique.

So you wanna be a punk?

"The difference with the band this time around is that we're more relaxed within ourselves."

Before the start of their first U.S. tour Crawler, (Terry Wilson Slesser, Geoff Whitehorn, John "Rabbit" Bundrick, Terry Wilson, and Tony Braunagel) were relaxed and confident.

Following a few days rehearsal at New York's SIR Studios, Vocalist Terry Wilson Slesser talked about their enthusiasm for the tour:

"We're doing dates with Robin Trower, Kansas, and Foreigner, and in some cities we'll headline in 3,000-seat halls. We really have no idea what the response will be to us, although the album's had good airplay here and has sold well.

"The difference with the band this time around is that we're more relaxed within ourselves. With Paul (Kossoff, the original guitarist when the band was Back Street Crawler, who died of a drug overdose the last time the band toured here) it was a very tense situation.

"When the band began it was really a one-off thing to get Paul back on the road. We all sort of met and shook hands ten minutes before the album was recorded.

"The group was run around Paul, we even had his manager. After he died, we had to get something else together. Abe Hock (Crawler's current manager) was the man who gave us confidence, and getting Geoff Whitehorn to play guitar made all the difference. He's completely sober, and doesn't touch drugs. It's like a breath of fresh air for us."

As for this tour: "We're not scared whatsoever. CBS Records has really given us a vote of confidence, and everyone has made us feel that we're so good, we're really looking forward to it."

"Hair" — the original logo

In New York City, Milos Forman is directing the film version of "Hair" and what you'll see on the screen may be a caricature of the original Broadway show.

The cast is made up of unknowns, Twyla Tharp is doing the choreography (which will have a huge effect on the way the film looks as well as possibly changing movie dancing forever), and the costumes are exaggerated versions of what hippies wore in the late 1960s ... cutoff shorts with kneelength boots, long capes with fringe and embroidery.

The songs are the same (remember "Good Morning Starshine," "Hair"?), but with slightly different (disco?) treatments to bring them up to date.

Aerosmith cancelled some scheduled October concerts when a giant firecracker tossed onstage at the first of two Philadelphia Spectrum shows injured Joe Perry's hand and Steven Tyler's eye.

A vein was cut in Perry's left hand (his playing hand) and he was rushed to a hospital where he received several stitches. Fragments of the firecracker went into Tyler's eye, and singed his cornea. After receiving medical attention, he donned an eye patch.

Larry Magid — who promotes the rock shows at the Spectrum — admitted that there are definite problems with firecrackers in major arenas with certain bands.

"Aerosmith tends to bring out that element," he said. "That's not to say that they're not nice kids or a good group. I like them, but let's face it, this stuff happens."

Magid said that a firecracker had been thrown from the third tier behind the stage and hit part of the set behind the band, causing it to explode and then hit Perry's hand.

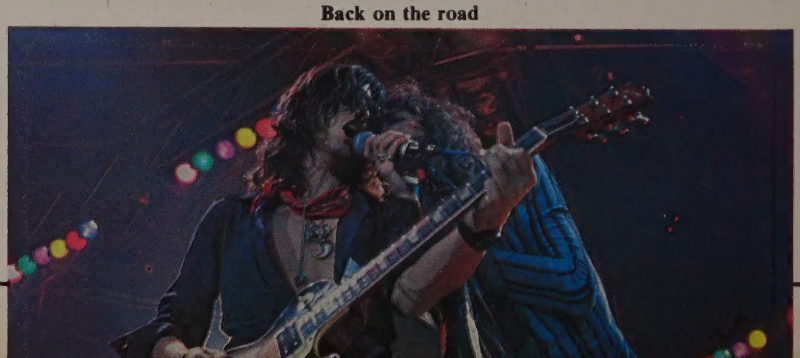
(Another recent episode in Philadelphia resulted in a shooting outside the Spectrum following a Funkadelic show.)

"But," stressed Magid, "I don't think our problems are any different from other large halls. You're dealing with immaturity here. And to just throw a kid out of the hall really isn't a deterrent. There should be very large fines, or some sort of work program, to deal with this. It started with the groups using theatrics, flashpots and so forth. Now, you get the audience mimicking the groups.

"Two years ago I called a meeting in Chicago with representatives from the music industry and the big arenas across the country to discuss our mutual problems in these halls. We were going to form committees to deal with these problems, but that was the last we heard of it.

"Look," he emphasized, "it's a problem in America today. We live in a violent society with a high crime rate. If you have 20,000 kids at a concert and one kid throws a firecracker, what are you going to do? Cancel all shows? It's not really a problem of the arenas and the bands — it's a society problem."

Back on the road



Ron Pownall

YUM YUM THE STARS ARE OUT

Patti At The Planetarium

Richard Robinson

The Patti Smith Group, with Patti fully recovered from her stage fall in Tampa last January, performed recently in New York City. It was a benefit concert for the Museum of Natural History at the Hayden Planetarium, and the band sounded great.

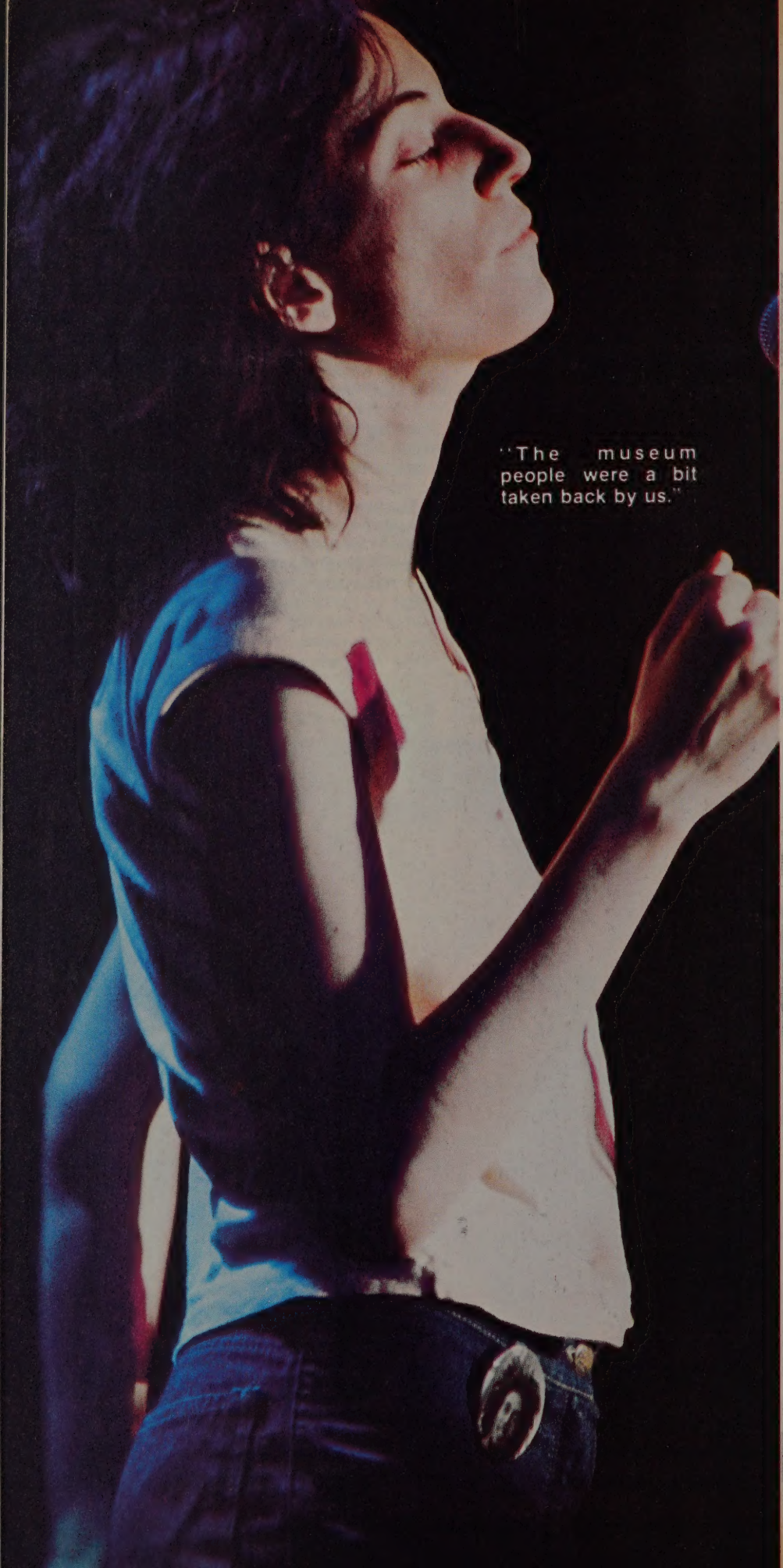
In addition to two oldies - but - goodies ("Be My Baby," "Jailhouse Rock") and much of her original repertoire ("Ask The Angels," "Radio Ethopia," "Distant Fingers," "Gloria," "Birdland"), Patti debuted two great new songs, including the anthem-like "Till Victory."

The small hall (with its ceiling of stars and planets) was full with a society crowd ("rock slumming"?), but on hand at the front of the stage to cheer her on was a group of Patti's maniacally devoted fans who come to see her every show. They paid $35 a ticket ("That's half an unemployment check," Patti said), and Patti was knocked out by their presence.

"I was so turned on by seeing those kids there," she said after the show. "I couldn't believe they paid so much money to come and see me, I wasn't even aware of the rest of the audience.

"The museum people were a bit taken back by us," Patti admitted. "We were drinking beer in the museum office before the show, and they didn't like that. Also, when I began the show with my poem — 'Yum Yum The Stars Are Out' (an erotically graphic poem about rape) — one of the museum guys was so

"I was so turned on by seeing those kids there. I couldn't believe they paid so much money to come and see me..."



Andy Kent

Merry Alpern/Goldsmith Studio

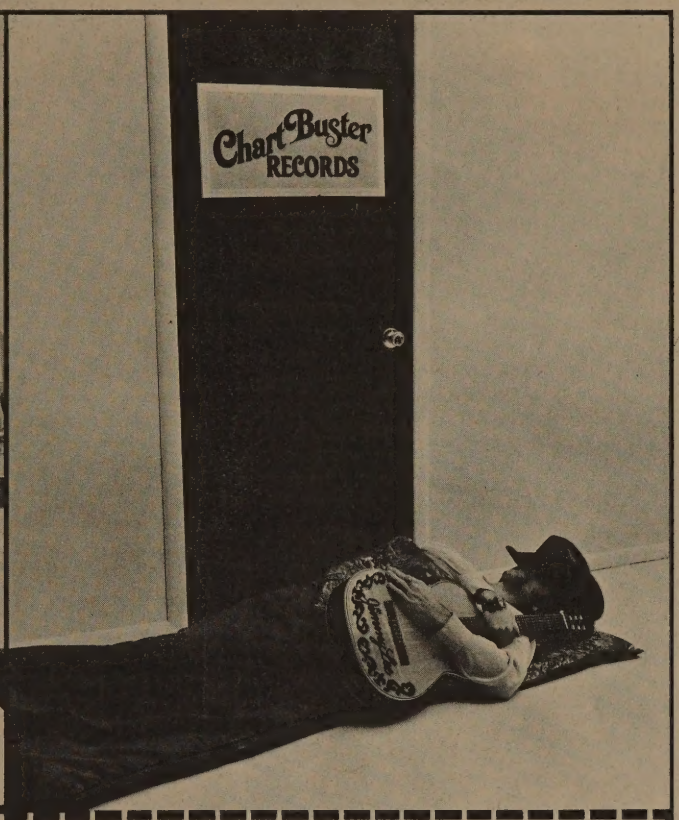
shocked he tried to pull out the plug from my microphone.

"But he couldn't," she smiled, "because I was using a cordless mike.

"I was just so ecstatic to play again," she said. "But after the set I was in a state of physical shock. It'll all be okay when we get back on the road again."

Wearing a black, skintight Casteljbac jumpsuit zipped down very low, Patti chatted after the show with Arista Records prexy Clive Davis and posed for photos with ex-Presidential son Jack Ford. After resting one day from the Planetarium gig, Patti and the band went into the recording studio with producer Jimmy Iovine to begin their next LP — to be titled *Easter*. □Lisa Robinson

Four ways to get someone in the music business to listen to your song.



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"...kids used to come up to us afterwards and say, 'We're not leaving until you play bam-a-lam again'."

RAM JAM BAM

Back in the 1960s, Jerry Kasenatz and Jeffrey Katz were known as "bubblegum kings" with huge pop hits like "Yummy Yummy Yummy," "Indian Giver" and "Simon Says," recorded by groups with names like The 1910 Fruitgum Company and The Ohio Express.

At the same time, guitarist Bill Bartlett was in the Lemon Pipers, whose No. 1 single was "Green Tambourine."

Now Bartlett has joined together with producers Kasenatz and Katz and the result is the group Ram Jam, and last summer's smash single, "Black Betty" — a reworked, uptempo version of the old Leadbelly song.

How did it happen?

"I knew Jeff and Jerry from the days when I was in The Lemon Pipers," Bartlett said, talking in the Great Neck, Long Island, studios owned by Kasenatz and Katz.

"During those years I came to New York a few times and met a lot of people in Jeff and Jerry's studio. I had recorded my own version of the song, but it wasn't commercially successful. So, with Jeff and Jerry's help, we put Ram Jam together, and did a new version of 'Black Betty.'

"And," he smiled, "to my amazement, this summer it took off.

"I'd been playing that song back in Ohio with my own band (the now defunct Starstruck); we did it as an uptempo rhythm number for the end of our set. People really liked it — and kids used to come up to us afterwards and say, 'We're not leaving until you play bam-a-lam again.'

"I didn't think of that song as single material. When you think about American top 40, it didn't seem to fit. But maybe people are looking for more rock and roll today, with groups like Kiss and Ted Nugent happening on the charts."

Success? "Well," Bill laughed, "I'm making a little more money than I was before, that's the big change. Before I was mostly doing sessions, playing guitar for local people."

Bill claims that not only he but the

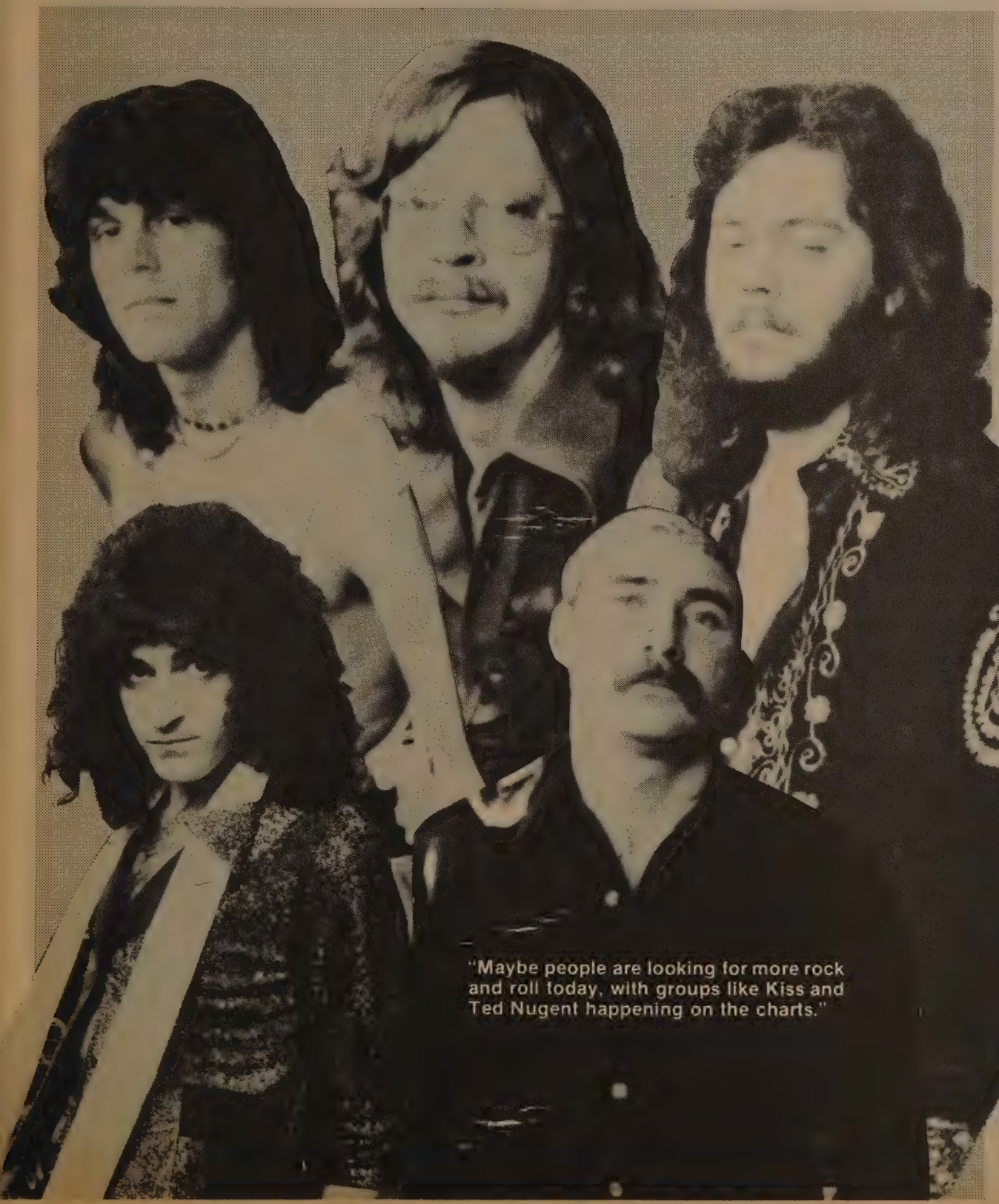
Kasenatz and Katz duo (who have a production deal with Epic Records) are ecstatic that people no longer put them in that "bubblegum" category.

"They had many hits and much success; I had a moderate success with The Lemon Pipers — "Green Tambourine" went to No. 1 and sold over a million. But we were out at the same time and we were classified as "bubblegum" along with Jeff and Jerry's groups. It seems ironic that I'm working in a hard rock and roll group now and they're producing."

"I like to play heavy rock and roll, and I'm looking forward to going out on the road. 'Black Betty's' a good calling card, it's a good invitation to the kind of stuff we're going to be doing.

"You know," Bill added, "I'm 28 - years - old, and I've been doing this since I got out of high school. And each of us has been doing this for a decade or more apiece. Then you appear on the charts and people don't realize that it's not an overnight success, but that you've been working toward this for years and years..."

But Bill's not complaining: "Let me tell you," he says, "it feels real good to have a record on the charts."□Lisa Robinson



"Maybe people are looking for more rock and roll today, with groups like Kiss and Ted Nugent happening on the charts."

WE READ YOUR MAIL

Lynyrd Skynyrd

Dear Hit Parader,

We were greatly shocked when we heard the news about Ronnie Van Zant, Steve Gaines and Cassie Gaines of Lynyrd Skynyrd. The news of their deaths brought sorrow in our hearts. They were, to us, the greatest musicians that ever lived. To their friends and families, but most of all the group Skynyrd, please accept our condolences.

With great sympathy
The fans of Lynyrd Skynyrd
T. Sampsell, M. Jacobs, J. Jones
F. Madison and X. Quincy
Black Oak, Arkansas

Patti Smith

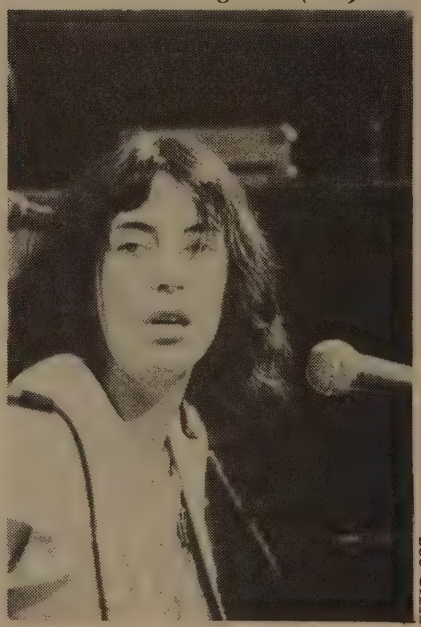
Dear Hit Parader,

I really enjoy reading your magazine but I wish you would run more articles on Patti Smith. She is a true genius and I know that there are millions of people who agree with me and would like to read more about her.

I thought that I knew almost everything about Patti — but I must admit that I'm a bit confused about her new single, "Hey, Joe." I thought that she recorded it awhile ago but all my friends say that it's new. Could you please settle this? It's very important to me.

Thanks.
B. Wagner
San Francisco, Ca.

Dear B.—"Hey Joe" was originally recorded on Patti's own Mer Records in the summer of 1974 and has been re-released by Sire Records. It was the first "new wave" single to be issued by an independent label, and the original pressing was only 1,500 copies. It was produced by Lenny Kaye at Electric Lady Studios, and features Tom Verlaine on guitar. (Ed.)



Bob Gruen

Eno

Dear Hit Parader,

What's Eno doing these days?

Susan B.
Baltimore, Maryland

Dear Susan,

After playing on David Bowie's new LP (Heroes), *Eno released his own album, titled* Before and After Science. *He originally recorded 120 tracks, then chose only 10 for inclusion on the LP_ (Ed.)*

Sex Pistols

Dear Hit Parader,

Every day someone writes something different about the Sex Pistols — so it's really almost impossible to keep up with this very great band. I realize that their plans are constantly changing — but they've got lots of fans here in America who are dying to know if they're going to come to the good old USA. And when???

Phyllis T.
Chicago, Ill.

Dear Phyllis,

The Sex Pistols, who finally signed with Warner Bros., now say they won't come to America until July or August, and at that time they'll play smaller markets and ignore New New York and Los Angeles. Stay tuned...(Ed.)

Etc...

Dear Hit Parader,

The article entitled "Day of the Commie" (Dec. '77 & Jan, 78) was absolutely FANTASTIC! Legs McNeil can really write! The Blondie fan club in this area wanna congratulate Legs for that heavy duty article. We think it's the best (so far) in the history of Hit Parader. Keep up the good work, McNeil!!

Alexandria Mercury
President of the Blondie Fan Club
Aspen, Colorado

Dear Hit Parader,

Is it true that there was a punk tour of the United States? Are they going to do it again?

Howie Z.
Miami, Florida

Dear Howie,

The Ramones, Talking Heads, and Eddie and the Hot Rods formed a "punk package" that toured parts of the U.S. in November. Tuff Darts was added to one or two of the shows, and depending on how America reacted to all these "new wave" bands at once, we may see more. (Ed.)□

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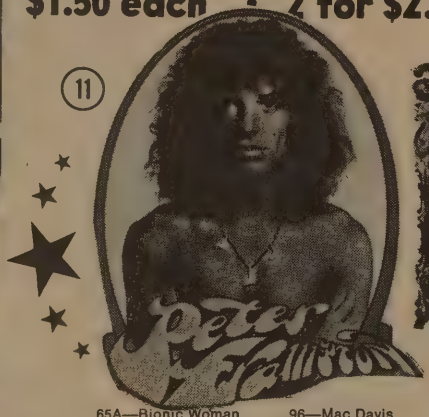

1—Farrah Fawcett
2—Barbarino
3—Horshak
5—Sweathogs
6—Roger Daltry
8—Yes
9—Earth Wind Fire
10—Clapton
11—Frampton
12—John Denver
13—Sly Stone
14—Zeplin
15—Donny-Marie Osmond
16—Bruce Lee
17—Alice Cooper
18—ZZ Top
19—Steve McQueen
21—Marx Brothers
22—Paul Newman
23—Young Rascals
24A—James Dean
25—Redford
27—Three Stooges
28—Beatles
29—Bowie
30—Allman Brothers

31—Chicago
32—Doobie Brothers
33—Dylan
34—Elvis
35—Jagger
36—Elton John
37—Olivia Newton John
38—Lennon
41A—Humphrey Bogart
42—Jethro Tull
43—Stevie Wonder
44—America
45—B.T. Overdrive
46—Beach Boys
47—Black Sabbath
48—Eagles
49—Grand Funk
50A—Barbara Streisand
52—Hendrix
53—Kiss
54—McCartney
56—Surfer
57—Tennis Bum
59—Trust Me
60—Foxy Mama
61—Jeff Beck
62—Coors

65A—Bionic Woman
66A—Raquel Welch
67A—Jaws
68A—Charley's Angels
69—Honda
70A—Queen
71—Harley Davidson
72—Kawasaki
73—Triumph
74—Yamaha
75—Chevrolet
76—Camaro
77—Charger
78—Corvette
79—Cougar
80—Duster
81—Dodge Demon
82—Ford
83—GTO
84A—Charo (Coochi)
85—Mustang
88—Let's Boogie
90—Fonzie
91—Colt 45
93—Porno Star
94—U.S.A.
95—Zig Zag

96—Mac Davis
98—Playboy
100—Playgirl
101—Rod Stewart
102—Muhammad Ali
105—Baretta
106—Starsky-Hutch
107—Bay City Rollers
108—I'm High on C.B.
114—Springsteen
115—Let's Get It On
116—Class of '77
117—(your name) is for Lovers
124—Sidewalk Surfer
127—Eatin' Ain't Cheatin'
129—Jive Turkey
131—Housework is a Bitch
133—Golfer
134—Ice Hockey
136—Great Milers
137—Bad Company
138—W. C. Fields
139—Up Yours
140—It Takes Balls to Play Tennis
214—Helen Reddy
215—Janis Joplin
216—Charlie Chaplin
232—(Big) Lips
233—Cowboys Better Lovers
234—Boogie Board
269—Spaced Out
270—Mercedes
271—Rolls Royce
272—Who Needs Milk?
255—Lookin Good
256—Ski Bum
257—Laurel-Hardy
258—Primo Beer
259—Smoke Columbian
260—Porsche
261—Star Wars
199—Star Trek

153—Budweiser
154—Boones Farm
155—Olympia Beer
157—Hang on Baby Friday's Coming
158—Clint Eastwood
159—Kung Fu
160—Six Million $ Man
162—Unemployed With Dignity
163—Frankenstein
173—Bitch, Bitch, Bitch
174—Keep on the Grass
175—Marijuana Pickers
176—Narc Squad
177—Stoned Again
182—Sit On It
183—Average White Band
188—Super Van
196—Pro Football
197—Richie Allen
198—Aerosmith
201—Pink Floyd
204—Think Snow
205—Captain-Tennile
207—Ohio Players
209—Linda Ronstadt
235—Hockey Puck
236—Jack Nicholson
237—Michelob Beer
238—Vodka
239—Beer
240—Wine
241—Rum
242—Whiskey
243—Vino
244—Cerveza
245—Scotch
246—Gin
247—Sherlock Holmes
248—All-American Turkey
219—Sweet
220—Reefer Man
221—Coca-Cola

210—Mary Hartman
211—Emerson-Lake-Palmer
212—Alfred E. Newman (Mad)
213—I'm Sexy
164—Alabama U.
4A—Arizona U.
7A—Arkansas U.
39A—Auburn U.
40A—Baylor U.
51A—California U.
170—Notre Dame U.
55A—Georgia U.
63A—Georgia Tech. U.
64A—Illinois U.
104A—Indiana U.
111A—Iowa U.
112A—Kansas U.
113A—Kentucky U.
118A—Louisiana State U.
169—Michigan State U.
166—Michigan U.
180A—Minnesota U.
186A—Mississippi U.
194A—Mississippi State U.
262—Smoke Jamaican
263—Black Oak, Arkansas
264—Don't Squeeze the Charmin
265—Crosby-Nash
266—Bob Marley
267—Ted Nugent
268—I Choked Linda Lovelace
200—Tubes
194—Grateful Dead
222—George Harrison
223—Go Bananas
224—King Kong
225—Support Local Brewery
213A—Charo

199A—Missouri U.
172—Nebraska U.
167—Ohio State U.
171—Oklahoma U.
26A—Penn State U.
184—Purdue U.
185—Rice U.
189—Southern Methodist U.
179—Stanford U.
181—Tennessee U.
160—Texas A&M U.
165—Texas U.
168—Southern California U.
126A—UCLA Bruins
187—Grambling U.
178—Wisconsin U.
214A—Sylvester Stallone (Rocky)
215A—Wonder Woman
216A—Roots (Kinti Konti)
217A—Laverne & Shirley
218A—Boz Skaggs
249—Soccer It
250—Lite Beer
251—Super Horny
252—Teenie Booper
253—K.C. Sunshine Band
254—Get Tubed
206—Think Snow
161—Pigs is Beautiful
117—Your (name) is for Lovers
226—Shazam
227—Superman
228—Boston
229—Marilyn Monroe
230—Lick It
231—Groucho Marx

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SPINADDICT • SPINADDICT •

by
JAMES
SPINA

Dilemma time. Great stuff came out in even greater quantity this month but I just have to tell you about my recent record - buying spree in London. Let me get it out of the way and try to keep it as short as gushingly possible.

I would give anything to live in London. Music sets the pace of this city like nowhere else in the world. There is genuine excitement on the streets and in the shops on the day a group like The Sex Pistols release a new single. People start running back and forth between Virgin Records (near The Marble Arch) and HMV (on Oxford Street) trying to be the first on their block with the new record. And nowhere else is so much time and money spent on hardcore rootsearching. Whole shops are devoted to classic recordings by obscure and ancient rock artifacts. Complete stalls in open air markets are devoted to homages of Elvis. I got the feeling that there were more Link Wray albums in this small store on Caledonia Road, than in all the rest of America combined. If records and music mean as much to you as they obviously do to me you owe yourself a trip to London.

I'll list the main purchases, filling in details when possible. You could try JEM records (South Plainfield, New Jersey, 07080) for some of the more recent stuff but my main reason in the list is letting you get a chance to know my tastes more deeply so that you'll know just how much (or little) attention to pay to my reviews.

I filled out my David Essex collection with "OUT ON THE STREET", "ON TOUR" and "GOLD & IVORY" all shamefully unavailable stateside. I cannot understand America's resistance concerning this hugely - talented man. In England he has his own TV show, fills The Royal Albert Hall and continues to release dramatically fantastic music. I love him (and am deeply complimented when people tell me I look a little like him).

My Everly Brothers' collection leaped with "THE NEW ALBUM" (unavailable outtakes seeing the first light of day), "SONGS OUR DADDY TAUGHT US" (and what great taste that poppa had) and "THE EXCITING EVERLY BROTHERS" (A Candem release including versions of "Ladies Love Outlaws" and "Not Fade Away"). These two dudes invented rock harmony.

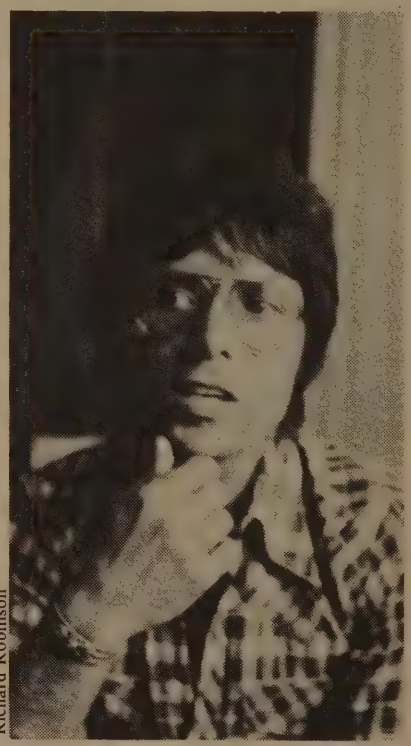
"THE BEST OF MANFRED MANN"

THE BEST OF BILLY J. KRAMER"

"SMITH AND D'ABO" (a remarkable collaboration between a former Manfred Manner and the ex-singer of The Dave Clark Five).

Three records by The Walker Brothers: "GREATEST HITS", "LINES" (containing a gorgeous version of Boz Scaggs' "We're All Alone") and "NO REGRETS". And two solo LPs by Scott Walker, the master of suicidal love singing.

A "LIVE" album by Cliff Richard recorded in Japan with Olivia Newton-John singing background harmonies and a double disc collecting Cliff's "FORTY GOLDEN GREATS" in chronological order from "Move It" to "My Kinda Life".



Richard Robinson

Cliff Richard

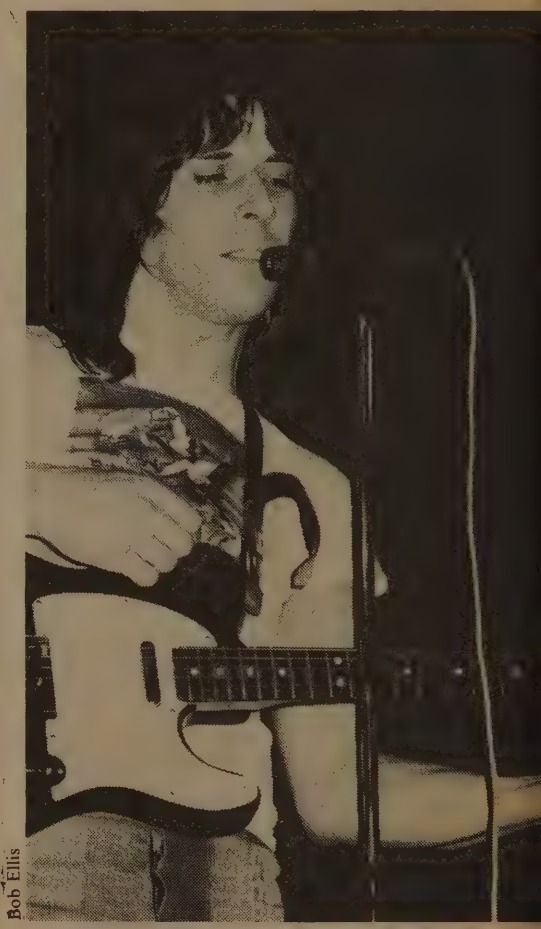
"THE SHADOWS 20 GOLDEN GREATS" starting with "Apache" and twanging on gloriously for the next twenty years.

"SEVENTH SON" and "SWEET THINGS" by Georgie Fame. Must listening for anyone familiar with the style of Alan Price and remembering Georgie's own spunk on hits like "Yeah Yeah."

T. Rex's "DANDY IN THE UNDERWORLD" and "LINC ALLOY AND THE HIDDEN RIDERS OF TOMORROW". Bolan was always a favorite of mine. They called me J. Rex in Queens College, so great was my adoration. Let the masses collect Elvis. Start your own crusade to keep the work of Marc and Co. alive. He was a staunch supporter of the New Wave and deserves a corner in the hallowed Hall of R'n'R Fame.

Vinegar Joe's "SIX STAR GENERAL" worth it only for the vocals and writing of Robert Palmer. Includes a driving version of Andy Frazer's "Talking Bout My Baby" recently resurrected by Frankie Miller.

John Cale's "CHURCH OF ANTHRAX" with Terry Riley and a new extended single by Cale, "ANIMAL JUSTICE". There is no limit to this man's talent and tastelessness.



Bob Ellis

John Cale

Three by Kevin Ayers. "THE HOY OF A TOY", "SHOOTING AT THE MOON" and "ODD DITTIES". If you like Cale you'll love...

"SHAKIN ALL OVER BY JOHNNY KIDD AND THE PIRATES" so that you'll know where Wilko Johnson picked up that double lick style.

"GENE VINCENT'S GREATEST HITS" which is vastly superior to any American compilation.

Chris Spedding's "HURT." He is currently my favorite guitar player. He has sessioned with everyone from The Wombles to Eno but this is the first time he really has built an identity all his own. I saw him perform on a children's game show on BBC and can only hope that he tours live here some day in the not too distant future. Get it from

JEM.

Bob Gruen

Chris Spedding

Bought "THE MARBLES" and "GRAHAM BONNET" who was once half of The Marbles. The Marbles did lots of BEE GEES' songs and Bonnet does things like Al Green's "Tired Of Being Alone" and "It's All Over Now Baby Blue" very well, thank you.

The Heartbreakers "L.A.M.F.". Send for this one when you order that Spedding album. The Heartbreakers are New York's finest expatriots, fronted by ex-doll Johnny Thunders. This band does for gutter love what Johnny Rotten does for gutter anarchy. Want some song titles? "Born Too Loose", "Get Off The Phone" and "Pirate Love". Need I say more?

Stevenson

Heartbreakers

"FOOL'S GOLD" a gathering of new wave roots and singles on the Chiswick label (including Radio Stars, The Gorillas, The Little Bob Story and The 101'ers) and "HITS GREATEST STIFFS", the second grouping from England's greatest independent label (including Nick Lowe, The Pink Fairies, Elvis Costello and Motorhead).

John Martyn's "LIVE AT LEEDS". The Dylan of the British folk scene right down to his resounding metamorphysis from acoustic to electric music.

"ROCKIN AND HANDCLAPPIN" by Link Wray, featuring "Rumble" and strangely unavailable in the USA.

That about sums it up not counting singles by The Sex Pistols (whose LP is out on Warners!!!), Nick Lowe, The Secret (Arista's very own punks in spite of the unkind things Clive Davis once uttered) and Radio Stars. Thanks for indulging me and if this bored you ... TOUGH.

"EDDIE MONEY" (COL.) The bio says he's an ex-cop. Sounds more like an ex-lead singer from Free and you know that that's ALRIGHT with me.

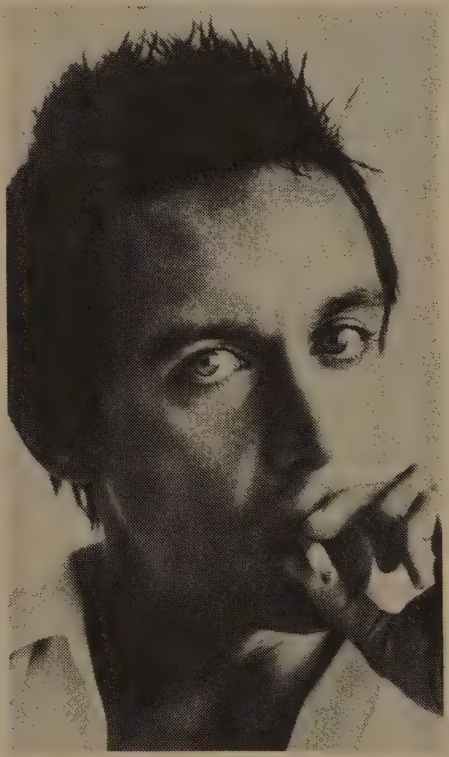
Eddie Money

NETWORK "NETWORK" (COL.) Former ingredients from one of long Island's best bands, The Illusion, are back together with a sound full of burning harmonies, expert guitar runs, monumental drumming and only occasional lapses into syrupy songwriting. This could be New York's next-big-Boston.

How do I begin to cope with all the rest of this column? How about The Boomtown Rats?

"THE BOOMTOWN RATS" (MERCURY) is a new wave R&B unit roaring out of Ireland and from the looks of things their company has high hopes for them in America. I hear all sorts of influences in their music and much of it owes a bit to stable mates Graham Parker and Thin Lizzy. Those earmarks would normally have only minimal interest to diehard Punkoids but the Rats seem both bigger and smaller than that market. I think I like them for their concise blend of originality and abandoned outrageousness but the important point here is that I only THINK I like them.

IGGY AND THE STOOGES "METALLIC KO" (SKYDOG — Distributed by those Jem people) The title of the first cut says it all ... "Raw Power." The music is poorly recorded in front of a vicious live audience but that just helps pushing Ig past the brink of insanity and on towards inhumanity. He curses, he blasphemes, he rains a stream of hard knocks down on himself / the band / the audience and you. Do you really want to know where Johnny Rotten is coming from? Get this quick.



Iggy

DAVID BOWIE "HEROES" (RCA) My undying admiration for this artist grows with each new strange and enticing LP. The germanic transistors are still prevalent but "HEROES" had Bowie resharpening his song talents and even incorporating current antagonistic tendencies into his sound. As on "Low" things are once again divided into a song side and an instrumental side but there are progressively discernable differences. This time things seem more commercially acceptable but maybe "Low" prepared us for that?

"HEROES" (The single) was getting

⇨

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"What manner of man is this, that even the wind and the sea obey him?"—MARK 4: 35:41

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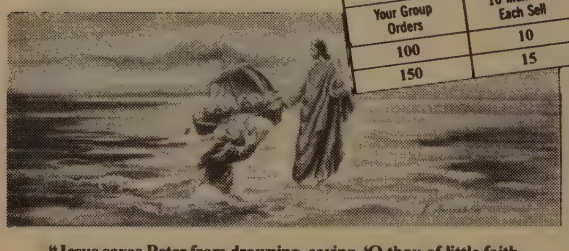
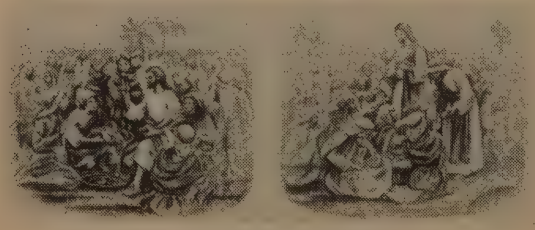


"Jesus saves Peter from drowning, saying, 'O thou of little faith, why did you have doubts?' "—MATTHEW 14: 22-23



"...then he took the 2 fishes and the 5 loaves, and looking up to heaven, he blessed them, and divided them to feed the multitude."—LUKE 9: 10-17

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ABOUT THE ARTIST Kathryne Amason is an American-born artist whose works show great versatility. She lived and studied in Europe, and now makes her home near Lynchburg, Virginia. Her paintings are known for their quiet beauty and perfect harmony, as seen in these beautiful interpretations of well-known Biblical stories. Each Wondrous Miracle Lamp shows a full-color reproduction of her original signed painting.

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considerable airplay in the clubs I visited in London and well it should. The sound fits in jarringly with the fourth generation's revolution. As usual Bowie has assimilated surrounding energies into his own voidview. Bowie doesn't depend on just three chords to get his stark message across. He devises unknown chords, alien melodies and abstract screeching. This is easily this month's most important record.

THE MOTORS "THE MOTORS" (CBS-VIRGIN) I saw them at the Marquee and this disc fulfills all that raw promise. Made up in part from ex-members of Ducks Deluxe, this group is the missing link between pub-rock and punk rock. Reference points would be Moby Grape, "Between The Buttons" Stones, and metallicized Chuck Berry. Along with The Stranglers these dudes go a fine way towards proving that age and experience do not necessarily negate one's entrance into the new age of Rock and Roll.

TUFANO & GIAMMARESE "THE OTHER SIDE" (EPIC) Deny Tufano was the voice of The Buckinghams and that credential alone makes me want to love this album. The lackluster songwriting and delivery (even on their cover of ELO's "NightRider") wrecks that effort. This is their third such effort. I hope three strikes doesn't mean out. Deny's voice is too good to be counted out forever.

NILS LOFGREN "NIGHT AFTER NIGHT" (A&M) Sure hope this doesn't become Nils' big one. It just isn't up to the excellent par of his previous work (and falls way below the quality exhibited on that much-sought live LP A&M saw fit to distribute to luck critics about two years ago).

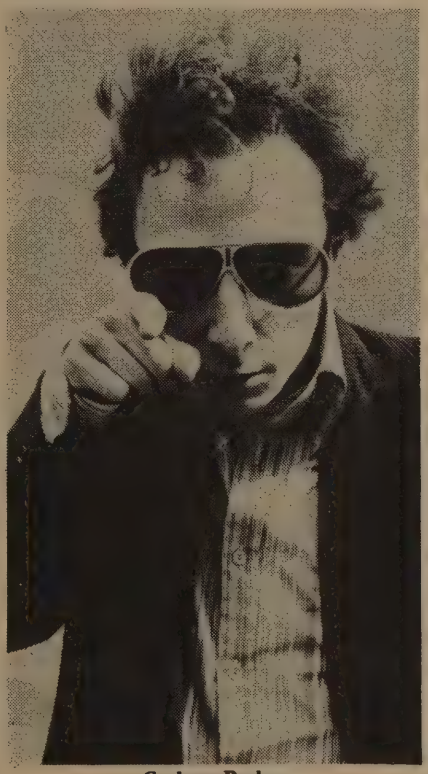
BLUE OYSTER CULT "SPECTRES" (COL.) This is another of those critics-fave bands that leaves me cold. The only song they ever did that I liked was that one about the reaper and there is no sign of such creativity here. Lisa likes them so if this makes print you know things are more than honest here at H.P..

Blue Oyster Cult

MOTORHEAD (CHESWICK — Import) You might know by now that Blue Cheer was one of my all time favorite bands. Every month we try to award some deserving metal thrashers the ROCKIRONROLL award just to keep the cheer memory alive. Well, never has a band deserved the award as much as Motorhead. Sometimes I think this English trio might even be Blue Cheer!!! Sure there are traces of Hawkwind and The Pink Fairies wrapped up in that blur of sound but the compelling incompetence owes much to the bikers that made "Summertime Blues" one of the greatest rues in Rock. Their wreakless vision of "Train Kept a Rollin' " has more power than all of the subway systems in the world and just about as much control. I LOVE THIS BAND.

NAZARETH "EXPECT NO MERCY" (A&M) contains a great version of "Gone Dead Train" (from the "Performance" soundtrack) and gobs of great music that I fear will fall on deaf ears in this fast changing times.

GRAHAM PARKER AND THE RUMOUR "STICK TO ME" (MERCURY) Weak but I'm willing to stay on his side for a while longer.



Graham Parker

STEELY DAN "AJA" (ABC) "Black Cow" sounds good on the radio but the rest of this stuff sounds awfully mechanical and occasionally discoish. The real band had soul and heart. This is only two-fifths of that at best.

BRAND X "LIVESTOCK" (ARISTA) I hope all that jazz-rock fusion talk doesn't scare all you rock fanatics away. This band really is superior.

MARTHA VELEZ "AMERICAN HEARTBEAT" (SIRE WB) The reggae sideshow of the last album is thankfully out of the picture. This may sound sexist but Velez is one of the sexiest singers in music. She deserves only the best producers, session musicians and material. This time out she got everything she deserved.

THE STRANGLERS "NO MORE HEROES" (A&M) I heard that most of this stuff was cut at the same sessions that yielded the first Stranglers album. You'll get no complaints from me. These (new?) songs sound even grittier and filthier than the last time around. The cover has a warning sticker that reads; "Warning: This is great music, but it could offend..." Remember how everybody got excited when The MC5 said "mutherfuckers." Multipy that stab by fifty and you get the picture. Put it on back to back with that Stooges album and invite some nuns over.

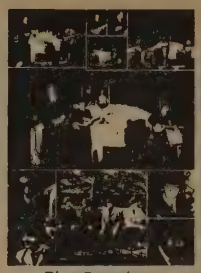
The Stranglers

Being in England for two of the four weeks between Spinaddict columns greatly curtailed my listening chores. There were many things released this month that I have not listened enough to be able to give my opinion. I hate just listing them but time and space march on so pay some attention to "ALAN PRICE" (JET U.A.).

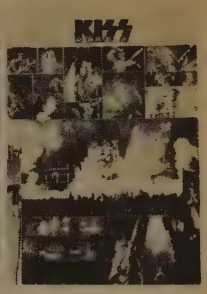
STEVE HILLAGE "MOTIVATION RADIO" (ATLANTIC) with a great psycho - version of "Not Fade Away", BOB WELCH "FRENCH KISS" (CAPITOL) I owe him one after some mean things I said in an article on the history of Fleetwood Mac, "JOHN PAUL YOUNG" (MIDLAND) produced and greatly guided by ex-easybeats Vanda and Young, "METRO" (SIRE WB) with Duncan Browne though they may have broken up by the time you read this, SMOKIE "BRIGHT LIGHTS AND BACK ALLEYS" (RSO) containing a letter - perfect stab at "Needles and Pins" and ARTFUL DODGER'S "BABES ON BROADWAY" (CBS).

Every month I make a general plea for letters. This month I have a specific request. Let me know what you think of this New Wave stuff.? Does it mean anything to you? Has it peaked and petered already? Does it exist in your life? Anything. Just let me know.□

SUPER GIANT POSTER PACK



The Beatles



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#3 Elvis in Vegas
Elvis at the Mike
Elvis in White

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TALKING HEADS
victims of a psycho killer

by Legs McNeil

It was raining when I woke up in my office ... I had fallen asleep at my desk again while looking at dirty pictures in National Geographic Magazine. "What weird dreams did I have last night." I tried to recall as I stumbled over to the sink at the corner of the room and threw some cold water on my face. Images of naked Africans doing perverted things to one another flashed through my head as I blindly groped for the dirty towel I kept next to the sink. It wasn't there. I felt around above the sink and suddenly heard a loud snap just as one of the naked African ladies threw a spear at me inside my head.

I felt a sharp pain jab up my hand and I wondered if I was still dreaming. I opened my eyes not caring if the rusty water dripped in and found a flimsy dime store mouse trap attached to me. "Shit" I mumbled, thinking I should be laughing but it hurt too much. I pulled the damn thing off and threw it across the room. "Why is it always me?" I asked myself in the cracked mirror facing me. My reflection only stared back at me in disgust and told me I needed a shave. I didn't listen to it though I was too lazy to shave.

It was a rainy, Monday morning and I didn't feel like doing nothing. Actually I did feel like going back to bed but since I didn't have a bed in my office I stumbled over to the windows that overlooked the street and stared off. I gazed down at the wet concrete dotted with the drizzle of rain and wondered if I was doomed to live on Tenth Ave. forever, or if some rich divorcee would ever come and bail me out of my unfortunate existence. I daydreamed about saving a beautiful dark-haired broad from a herd of crazed transvestites out on the street in front of Manny's pool hall.

I beat the TV Wolfs to pulp and then the chick thanked me by inviting me to live with her in her penthouse on East 57st and I humbly obliged her. It was pretty good daydream and it ended with me in a big plush velvet waterbed with the broad next to me peeling grapes and dumping champagne down my throat as we watched the "Odd Couple" on a big 5 by 5 Advent Video Beam.

I heard harp music and my vision went out of focus and came back in my crumbling office. The dream was over and I was back where I started. Now I was faced with what to do with myself for the rest of the day. I thought hard but the prospects were dim. Manny was in Jamaica for some Negro Holiday so I couldn't play pool. It was raining so the polar bears at the Central Park Zoo would be in their cage and wouldn't come out to talk to me about existential philosophies. I was broke so I couldn't get drunk. There was only one alternative left open to me. I shuffled over to my desk and switched on the portable black and white T.V. with coat hanger for an antenna and pulled out the T.V. Guide in top drawer of my desk ... "When in doubt watch T.V.," that's what I always say. I gazed into my bible and read off the

David Byrne, Chris Frantz, Tina Weymouth and Jerry Harrison of the Talking Heads — one of the best and most innovative bands to come out of New York City.

"We were gonna hire that guy as our press agent ... he's given us the best publicity we have had in months."

listings for Monday at 12:30.

Channel 7 — "Susan Slade" Part One. Troy Donahue, Connie Stevens 1961 The mother of a young girl who becomes pregnant passes off the child as her own until the child is accidentally burned to death. "Sounds too corny," I thought and kept on reading.

Channel 5 — Merv Griffin co-host Dr. Joyce Bros. Guests Ernest Borgnine, Angie Dickinson, Rodney Dangerfield, and Phyllis Diller talk about impotence and how it's affected their careers. "No, No, too depressing!"

Channel 9 — Mr. Ed - Ed opens a car wash after Wilber gets fired from his job (RE 27 mins). I'd already seen it.

Channel 11 — Revenge of Frankenstein 1958 Peter Cushing, Francis Mathews. Baron Frankenstein joins forces with small town German doctor (Robert Young) in his latest and most terrifying experiment. They create a monster out of bits and pieces of several bodies, including the brains of a dwarf. "Ahaa!!" I shouted out loud "Now this is my cup of tea!" I quickly switched the dial to Channel 11 and settled back in my chair just as Peter Cushing lobbed the top of some little guy's head off and began dumping the brain into a grotesque monster. "Ah neat!" I exclaimed marveling over what a cool monster it was and lit up a smoke.

My eyes were glued to every gory detail and just as the small time Doc was gonna throw a huge switch sending millions of bolts of electric current into the monster giving it life, a Carvel commercial popped on. "God damn it," I screeched at the little box, "show us the monster." I kicked the T.V. as Tom Carvel mumbled about the delicious delights of Lo Yo Frozen Yogurt and just as I was about to smash my sneaker through the picture tube in frustration, a special news bulletin flashed on the screen.

"We interrupt this program to give you a special news report from the Channel 11 Newsroom," the T.V. said and shortly a funny looking guy with a crewcut, big ears and glasses sitting behind a desk flashed on the screen and announced that some crazed film student at N.Y.U. had taken four people hostage and had barricaded himself with the hostages in the New York University Student Union and was threatening to kill the hostages unless Dino Delaurentis agreed to sign the assailant to a five - picture deal over the next seven years with an option to renew after three years.

"Too many drugs," I thought to myself as I reached over to turn the channel to Merv Griffin Show when I was hit with the shock of my life. The newsroom cut away to a live camera at the scene before I could change the dial revealing the kidnapper, a long haired hippie type toting a submachine gun and his victims — David Byrne, Chris Frantz, Tina Weymouth and Jerry Harrison of the Talking Heads, one of the best and most innovative bands to come out of New York City. Before I had time to notice anything else the scene cut back to the newsroom and the funny looking reporter said to stay tuned — that he'd keep me informed up to the minute details. "Like hell you will," I said as I pulled my .38 out of the top desk drawer and shoved it in the shoulder holster. This was my kinda job. Before you could whistle "Personality Crisis," I was on the street and hailing a checker.

I barked out my location to the cabbie and he said "I just heard it on the radio, that's where the trouble is ain't it?" I was busy checking the cartridge on my thirty-eight and didn't bother to look up but stated flatly out of the corner of my mouth, "Trouble is my business!"

A crowd of spectators had grown to several hundred by the time I had made it to Washington Square Park which was situated opposite the Student Union. Hot dog vendors, balloon salesmen and grifters of every kind and color were out peddling their wares to the bug-eyed onlookers who were all itching to see a little blood. I just hoped I wasn't too late. As I pushed my way through the crowd, a thought of old saying by Houdini, "No one likes to see anybody hurt, but when it happens they wanna be there," or something like that. I finally made it to the police line in front of the crowd and produced my credentials to some big burly looking cop with a big fuzzy moustache and asked what the situation was.

The uniformed walrus looked at my private eye's license and my badge saying I was president of the Legs McNeil famous detectives correspondence school, looking me up and down and then stared at me blankly and said "Look Mac, we got enough nuts running around here so why don't you just go play policeman somewhere else?" I tried to tell him what a wonderful private eye I was but he raised

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his billy club over his head as I tried to protest and I thought it best to retreat and plan a new strategy. I pushed my way back through the crowd and found a deserted stretch of corner off to the side of Washington Square and took a seat.

The rain was still drizzling away but that didn't deter any more spectators from joining the ranks of people waiting for a final showdown. As I sat watching the rain dissolve the dog shit in the street, my thoughts drifted to the Talking Heads and a mental picture of the band performing their hit "Psycho Killer" formed in my head and I hummed along as the music drifted through my ears:

I can't sleep 'cause my bed's on fire
Don't touch me I'm a real live wire.
Psycho killer, q'est-ce que c'est?

The song ended and I grew more depressed as the thought of such a talented group as the Talking Heads career being nipped in the bud at such an early age. "Gee, if they only put out more albums," I mumbled to no one in particular. "That's no way to talk" my good conscience answered back. "Oh yea" my bad conscience argued, "Why not, the Heads are as good as dead up there with that madman!" I was all set for a big argument inside my head when all of a sudden a light bulb flashed above my eyes and I got an idea. I remembered that I had an old grifter friend of mine by the name of Rope Burns Russell with an apartment on the top floor of a building that was right next to the student union. If he was only home I might have a shot at getting across to the roof of the N.Y.U. building and then I could just go down the stairs and ... It was a long shot but it was the only one I had. I jumped from the curb and felt my foot sink into some of New York's finest but didn't have time to scrap it off. I had a job to do.

I made it over to Rope Burns house a few minutes later and quickly squeezed down the buzzer in the lobby of the crumbling tenament. I listened to my heart pound as I waited and prayed silently to the Board of Directors at Coca Cola for Rope Burns to be home. I was delirious with impatience. I slammed my hand down on the buzzer and held it there for about a minute and finally Rope Burns deep voice crackled through the cheap intercom "Alright alright, who is it?" I quickly identified myself and the door buzzed open. I wasted no time making it to the sixth floor.

When I passed by Rope Burns was sitting in his doorway drinking a bottle of tequilla and sucking on a lemon as he hooted and hollered to a country and western song that blared from inside his apartment about some young lady whose values were in question and spread something around like peanut butter. I didn't have time to find out the rest of the words although they sounded interesting, and just shouted "Can't talk, I'm on a hot case" as I kept running up the stairs onto the roof.

Before I knew it I had made it across to the student union and was heading down the stairs. I had been lucky I wasn't noticed by any SWAT members situated on top of the surrounding rooftops. I pulled out my thirty-eight and crept slowly down to the second floor where the mad student was barricaded with the Talking Heads. The whole building had been evacuated and I felt I was crawling around a crypt. Posters for a Talking Heads concert this evening hung sporadically on the walls up and down the stairway explaining why Chris, David, Tina and Jerry were in the building.

I finally reached the second floor and slowly tip-toed down the hall to a room where I had heard voices coming from. I listened outside the door and heard the crazed film maker shouting bout the window to someone who was shouting back through a bullhorn. I thought this might be my only chance as the madman would probably be looking out the window. With one mighty thrust I kicked in the glass door and threw myself into the room, gun ready. A long-haired bearded hippy stood by the window ready to fire a Tompson .22 out the window at the crowd of onlookers. Tina Weymouth, Chris Frantz, Jerry Harrison and David Bryne sat bound and gagged in a corner of the room surrounded by their equipment. I quickly deduced that the group was probably there to set up their equipment for the concert that night. Just as the mad assailant turned tc fire at me, I emptied six slugs into his grubby body sending him crashing into the window and out onto the street.

The crowd wanted a show. I'd give em a show. I walked to the broken window, gun smoking in my hand and stared down at the lifeless body in the street. Jesus Christ, I thought as the full impact of my action began to hit me. I needed a drink. Before I knew it the second floor was crawling with cops and reporters and the Talking Heads were quickly reunited and began setting up their equipment. Some one patted me on the back and David, Chris, Tina & Jerry said thanks and then went back to setting up their equipment. I wondered what they were doing, surely they weren't gonna play after such a trying ordeal they just went through.

"You guys aren't still gonna play tonight?" I asked. Chris smiled "Sure we are. The promoter just told us we were sold out for both shows. We were gonna hire that guy as our press agent," he went on to say pointing out the window to the hippie I had just blown away. "He's given us the best publicity we have had in months. Too bad, he had a real flare for media events." I looked at Chris blankly and then laughed. "Well nobody can say that the Talking Heads aren't troupers," I thought to myself as I watched the group begin their sound check among tons of cops, security guards, students and spectators. If I had just been held captive by a madman for the last two hours and had my life threatened, I sure as hell wouldn't have been in any mood to play music, but then I wasn't a rock star. I shoved my thirty - eight back in its holster and headed out the door towards Rope Burns nouse hoping that he hadn't finished off the bottle of tequilla by the time I got there. □

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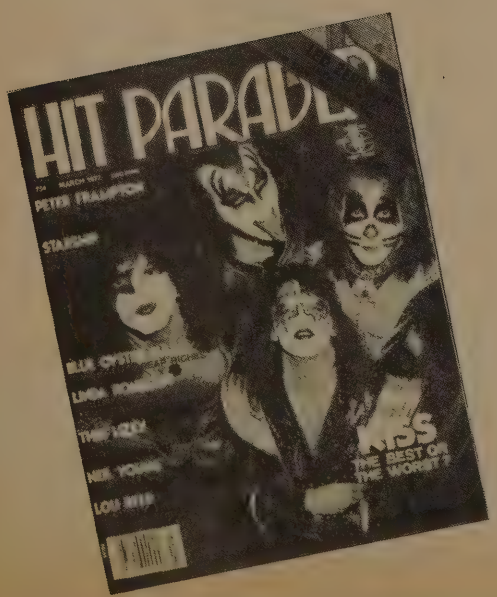

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WORD GAMES WITH STEELY DAN

by Joseph Rose

"To tour, you have to put together a band. And that's very difficult to do from scratch with the kind of music that's a little bit more complex than most popular music."

On the trail of the elusive Steely Dan. Rent a car, take a drive down the Pacific Coast Highway, open the windows and try to hear the pounding ocean over the sounds of car engines. Take a right turn in Malibu, climb some hills, make a few turns and you are at the lair.

It's not pretentious — a house behind a house. After two weeks of off-again, on-again appointments, it looks like we're finally on. Walter Becker is here, and Donald Fagen soon arrives. Walter is the stocky one, Fagen the thin one.

And then it begins, the process that many a rock reporter has had to endure, some good - naturedly, some unhappily. (Fagen and Becker make fun of their relationship with the press in the liner notes of their newest album, *Aja.)* It's mind-games time, in the form of word games.

Walter and Donald come on like Mutt and Jeff, or maybe Groucho and Chico. Or maybe like those police interrogation teams that work so well: one officer becomes the suspect's friend while the other plays antagonist. The suspect, his head spinning, is disoriented and soon seals his fate.

"Do they have trumpet players in punk rock?" asks Walter, "Saxophone players? I've never heard any."

"We're too old. We don't know any punks," says Donald. Then after a moment of thought, he adds, "Actually, we do know some punks."

"They're all old punks," says Walter, "just as old as we are."

"Right," says Donald, "the ones we went to school with are older punks."

"The punks are from Queens, by and large, I would say," concludes Walter.

Steely Dan is one of the hottest bands in the country today. At least it would be if it was really a band. A few years ago it *was,* but the band came apart. Since it was formed by Donald and Walter in the first place, they decided to keep the title, even though now all the albums are just the two of them with hired back-up musicians. With the success of *Aja,* you'd expect to see them out touring the country, but you probably won't.

"Uh, we're not sure," says Donald. "We had a few rehearsals and we were disappointed with the way it was turning out. Not in the musicians but in the combination, I guess. So we're just sort of holding right now.

There isn't any band, you see. That would make it a big problem. To tour you have to put together a band. And that's very difficult to do from scratch with the kind of music that's a little bit more complex than most popular music."

Just a little bit more complex, eh, Donald? A nice bit of understatement. Call it pretentious, call it convoluted, call it oblique and obscure. A lot of others have called it that and more. The lyrics, that is. The music has always been a tuneful mix of rock, pop and jazz elements. Ever since the band, whose name is derived from the title of a dildo in a William Burroughs novel, released its first album, it's been known as the intellectuals' rock band, even though it's had as many hit singles and albums as many a "people's" band.

"I think probably just that most people in popular music or the rock music business are coming from basically different backgrounds than we do," says Donald. "So what appears to be an intellectual background is more or less an average background for someone who goes to college and studies English literature."

Yes, that's what Donald's degree from Bard College is in. (Walter went to the same school but dropped out before graduation.)

Back in the days when Steely Dan did tour, they were a strange sight onstage. First they featured a lead singer in the macho style. He lasted one tour. Then they tried a chorus of hip-shaking girls to add a little life to the proceedings. Finally they gave up. They just didn't seem to

know what they should do.

"You're probably right about that," says Donald. "The original band was kind of thrown together. Let's say that it was prepared hastily, that people were put together without knowing each other previously, and it didn't quite work out exactly the way everybody wanted it to. So that dissolved.

"I don't know if we were concentrating on it (stage presentation) at all, really. We came out of a background of listening to a lot of jazz and seeing a lot of jazz, and jazz musicians never used to concentrate on visual focus. There was very little theatrics involved. So that's not really what we do."

Do they dislike performing in public?

"No, it's not that," says Donald. "We really enjoy playing, but it's just that the breaks haven't been right as far as having the kind of band we'd like to have. It's as simple as that. The kind of band I'd like to have is one that is born in the same city, or in the same neighborhood. Obviously that's impossible."

"One that grew up together, you know," says Walter in a mock - wistful voice, "playing different styles of music, evolving through the years. Seven minds with a single thought."

When the two New Yorkers first came to California, they were hired as a writing team by ABC Records, which obviously did not know their real intentions. "We had the idea in mind that we would organize a band as quickly as possible when we came out here," says Walter, "Because most of what we wrote was pretty unusual material, and most acts that were looking for songs weren't going to be interested. So we had this notion at the back of our minds, and we started to bring people out even while we were supposed to be staff writers at ABC. We announced that we were forming a band shortly after we signed our contracts."

"The situation just sort of evolved into having a band and making records with them," says Donald. "Our producer, Gary Katz, was instrumental in putting it together. But after a couple of records, we decided that the situation was too limited for the kind of music we were writing, so we arranged to have other musicians brought in. And that further evolved into a situation where we could hire whomever we wanted to play individual songs. It's probably a little more like movies than popular music."

"We have been in the studio for a long time," says Walter, "and we do like making records. But there's certain compromises and unpleasantnesses associated with touring that we've kind of gotten away from putting up with by not touring."

The last tour, in 1974, ended in a fiasco in England, causing them to cancel quite a number of concerts. "We were on the road for a few months at that point," recalls Walter, "and Donald had a cold, a sore throat that eventually got pretty wicked when we got to England. And he's the lead singer. So, so much for that."

"It's much healthier not to travel," says Donald. "Take my word for it."

All the traveling Donald and Walter do nowadays is commuting from Malibu to Hollywood studios, or sometimes to New York in search of echo. Most of *Aja* was done in New York.

"It's A&R Studio, a real old studio," says Walter. "Great echo. The whole album, with the exception of 'Peg,' was mixed there for that reason and because we like the engineer that works there, Elliot Scheiner, who did the mixdown on all tracks but one. And there's some players in New York that we particularly like. Sometimes it's easier to go there rather than get four players to come out from New York."

It was time to go. As I wound my way down the hill until the ocean was in sight once more, I reflected. What part of what I had just heard was real. Did Fagen and Becker really fly across the country in pursuit of good echo? Would they ever perform live again? Did even they know what their songs meant?

Questions without answers: the stock in trade of Steely Dan.□

Walter and Donald come on like Mutt and Jeff, or maybe Groucho and Chico.

HERoes

by Patti Smith

I had the fortunes with me. 10/20. rimbaud's birthday. I was in Koln. so were several young and lusty terrorists. the tone of the country was meditative, metallic. west germany had an extreme distaste for overt military tactics. murder. hi-jack. the need for counter-militia was an embarrassment for the new middle class as well as detrimental to the tourist trade.

the customs official found my sunglasses offensive. italian bodyguard shades. lying on the table with my keys and kools they seemed to take on the flesh of a dangerous drug. i refused to part with them and soon hit the streets with an armed escourt. there was no one around save servicemen and teen-agers. i arrived at galerie veith turske late greasy and mean.

one of the boys followed us. his name was dominique. he sat across from me in the music room. i imagined cradling him. picking him up and drawing him in. he had all the motion of a twelve year old girl. the perverse sensuality of innocence.

another boy came in. he was older and very cute. maybe around 22 and very eager. he had an offering in a wax bag. he said it was the new Bowie album. i was very happy. i was nervous and alien in this town and the record was a connection. it was also his contribution toward the raising of souls in this domestic domain.

i asked dominique to display his drugs. he unrolled what he had from a piece of grey felt lined in smooth rubber tubing. it was green devil and very sticky. he divided the drug. i was given twice as much. i took this as a token of respect and did not protest. Veith came in with hash and alcohol. he also brought an exotic dessert composed of the foam of various liquors whipped with egg yoke.

boy-2 put side 1 on. i had difficult focusing. being among others i was unable to relax and submit into a groove of total aural adventure. it was also impossible to glitter and obliterate before a trio of langorous young men.

i was experiencing a thrill though. since young americans i have been a quiet yet estatic fan. station to station inspired radio ethiopia. message units are sprayed liberally between the buds of poppies. when low hit i was in a period of disgrace. of total immobility. low. the fall and potential rising of thomas jerome newton. the sound track of Bowies escape into film. a backdrop for months of head-motion. low provided a state of connective id-mutual non-action. of dream and beyond into creation. a stiff neck person can indeed inter/enter the wrath of the creator. and so i was remembering. i was sliding into the dark backward. revisiting all the carnal landscapes of the bruised interior.

the boys were discussing Bowie's pronounciations. in koln heroes is sung in sectioned german. i asked them what they thought of Bowie's interpretation. they said it was not rock n roll. it was cabaret.

Andy Kent

behind my shades i can imagine him. there in berlin. in the abandoned section. i imagine him stumbling thru old boxes and props in the street. i imagine him in love with the whole world or totally dead.

i imagine the last show of thomas jerome escaping into life. we are interrupted by a profile. bowie-the-neo-somnambulist-enters the atlier of hugo ball.
he is the angles of kandinsky. he is the indredibly spiritual phony. a member of a most expiring race-an actor. specifically designed for the silent screen. one w/the conceit and innocence of the true silent actor.

in sons of the silent age he is a metropolis valentino - very mythic very manic and very misunderstood. harmonious gossip resounds. everyone is murmuring german. i get some kind of anger/anguish out of blackout. dehumanized speed of the japanese laborer. we can't compete we just get wiped out. i think of my mom losing her job in a factory cause the japs do it faster. i think of transistor you can get for only seven dollars that really works made in japan.

his new work is not immediately accessible but neither was exile on main street. beauty and the beast is a shock that is eventually absorbed into shining acceptance. joe the lion is startling too and stretched out by some great guitar. it takes some time to get under the skin.

records sound different in europe. i think the turntables are faster. theres more treble. i couldn't enter into V-2 schieder the way i wanted to. not til much later when i came home. i got off the plane and went downtown and bought the record. i wanted to keep the feel of being in transit. new york-koln. i dont usually buy a record unless i'm in love (stones) or in a state of hot suspense (idiot).

i listened to the record for 72 hours. day and night. watching tv and in my sleep. like station to station and low, heroes is a cryptic product of a high order of intelligence. committed to survival. the rhythum tracks are intel-disco. lysis-discos. the disintegration of brain into lingua into the pulse of rhythum. high east coast wherein all the musicians play w/grace and taste.

the title song is wonderful. it exposes us to our most precious and private dilemma. he has captured in this song that desperate moment when one will die for love. the track is pure. i am waiting for my man. but i love that song too and what we love we love repeated. the lyrics are really beautiful. one falls in love and gets lost in its swirl. one projects far aware and across the boundaries of space and placement. we are in dream alive. we are not planets away but separated by a room or a wall of wire. thats all.

heroes is the theme song for every great movie. made remade or yet to come. we the living. we are the girl in a torn wedding dress escaping thru wire into the crown of a bullet. we are the soldier blowing kisses from the back of the train. we are drunk and raging and kneeling in/time in a dead hotel room. we are the heroes of rimbaud's poem royalty. 2 people mystically colliding.

En effet ils furent rois toute une matinee...

morning in koln, side 2 is still on. sometimes we are the victim of the senseless anxiety accompanied with sense of doubt. man desires the immediacy of sense in/life. he stalks the stars like alien candles. birthday scars and scars of truth and immortal love. man desires to drift shamelessly into the realm of beauty. in the garden the birds chirp. the garden imprisons an egg which encases the breath of a quivering question. the question mark becomes the curve of a saxophone. Bowie is going to bend and pucker and blow like the

pusher (pierre clemente) of steppenwolf. instinctive as to beauty down and thru a cellar of noise into a relaxed system of notes and merge with the actor he truly is.

the boys of kiln cut out. the younger stayed longer. he had a passion for MC5. he was going to quit school and play guitar all day. secret life came on. i was packing for america. he was telling me how it felt when he plugged in and connected with his weapon. he was saying a lot of stuff and i was thinking about heroes. find them where they're sleeping. know them where they lie. deep in another system. deep in the heart and motor of the most despised cities in the world. □

ELTON'S BUSY

Now that I'm sober, the whole world seems mad.

"I'm not drinking or taking any drugs," were the first words Elton John said when he came to New York.

"Now that I'm sober, the whole world seems mad," he laughed.

continued on page 40

Richard E. Aaron

Richard E. Aaron

Are You Ready For RAMONAMANIA?

by Craig Zeller

About two and a half years ago on a rainy Thursday night in New York City, I found myself sitting in a bar on the Bowery with my girlfriend and an underflow crowd of about half a dozen people. Around midnight the bar's barely - bigger - than - a - breadbox stage goes dark, four leather - jacketed figures come on, the lights go up and the lead singer coils at the mike like a python on the make and sneers out with: "Good evening ladies and gentlemen, we're the Ruh-mones and I don't wanna go down to the *basement!*" He's followed immediately by the bass player shouting a 1-2-3-4 countdown and then KAVOOM! The most explosive in / control / outta control, high energy, body - blasting sound I've ever heard from a rock 'n' roll band in my life, and it lasted all of two and a half minutes. I was bowled over, blown away and up against the wall screaming for more. Not that they heard me. They were already off and roaring into the next number. And the next and the next and...

That was my first visit to CBGB and my first look at the Ramones. I've gone back there to see them countless times since and I have yet to be left unamazed. They're *wild.* I mean, how could you possibly not pulsate with excitement when the Ramones launch into one of their anihilating sets. And what sets they are!

How could you possibly NOT pulsate with excitement when the Ramones launch into one of their annihilating sets.

"Good evening ladies and gentlemen, we're the Ruh-mones and I don't wanna go down to the BASEMENT!"

Over a dozen songs per, all of 'em well under three minutes each song performed as a hook - hammering hit, each number sent out to the audience with the intensity of catapulting cannonballs being shot at the man in the moon. These guys are great and they know it and I know it but the question is — do *you* know it? You don't? Well, in *that* case allow me to introduce the Ramones, four good buddies from

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Peter Hujar

RONNIE VAN ZANT REMEMBERED

by Russell Shaw

My head exhilaratingly stimulated by the combined effect of some excellent hotel booze and well, three or four dreamy cigarettes, I sat in a Baton Rouge, Louisiana bar one Saturday night.

"Lynyrd Skynyrd crashed tonight." Being as though the statement came from the inebriated larynx of some redneck punk lout, I believed it about as much as I did Haldeman's testimony back in 1972.

An hour later, I met the clubowner backstage. "Some drunk tried to tell me Skynyrd was in a plane crash tonight." His smiling face quickly convoluted into an anguished frown. "It's true." A quiver slithered down my innards as I thought of a recent night spent at an Atlanta recording studio. There was Ronnie Van Zant, me, hotshot Lowery Music (Atlanta Rhythm Sections, others) Publicist Jim Pettigrew, teetotaling studio engineer Rodney Mills, and an interspersing collection of luscious honeys. And a Sony TC-55 tape recorder.

As Van Zant and I spoke, we struck a rapport based on shared outlooks and common experiences. It was a friendly rap; soon the distinguishing separation between journalist and artist was obliterated; we were friends. As I sit back and transcribe this tape, made during the recording of *Street Survivors,* I realize that this must indeed be one of the least pleasurable experiences of my writing career. I had looked forward to many more years of continued association with Ronnie.

Shaw: Is this your best record to date?
Van Zant: Shit, yes. A lot of it has to do with the studio. You know, just about all the hits we've ever had were recorded here; our entire first album which included "Free Bird," and other songs too,

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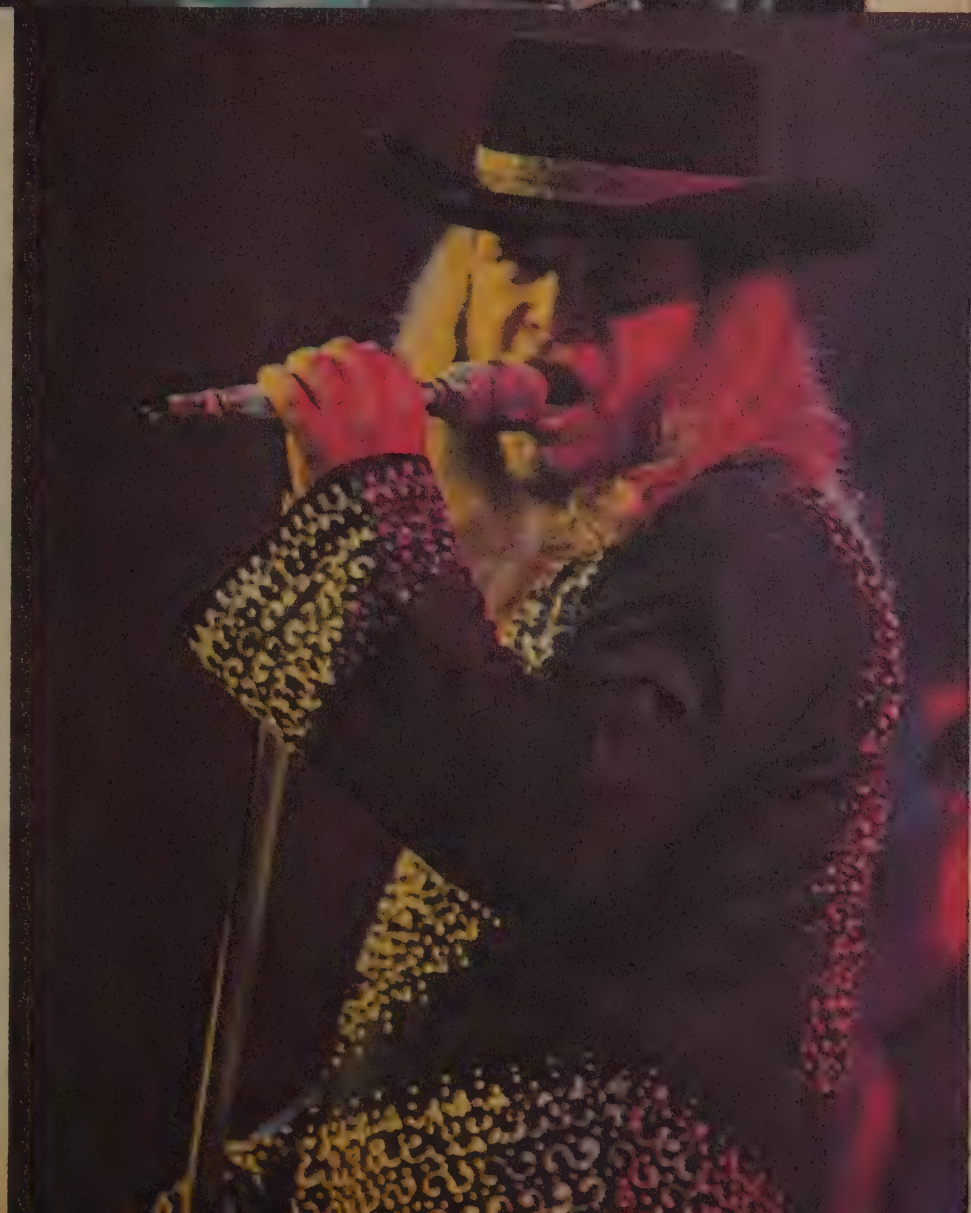

THE HIT PARADER
INTERVIEW

by Lenny Kaye

MARK FARNER

I've still got a lot of energy left and a lot of good music. New things.

how you gonna keep 'em down on the farm after they've seen Grand Funk Railroad?

(No bones about it, Mark Farner is one of my favorites. From the gleam of his armband to the bulb-lit American flag that backdropped his last Madison Square Garden concerts, his proud, rock and roll sense of honor has always been a source of inspiration for me. It was with an especial tingle of delight, then, that I got up early one Thursday morning and made my way to Central Park South and the Navarro Hotel, renewing long - rusted interviewer's skills with a desire to meet the man behind the Grand Funk myth.)

There were a few times when we came real close to breaking up, but this time everybody knew it was it.
(Mark Farner h[illegible] in the old days with Grand Funk.)

HP: Well, I guess the obvious question is why, after Grand Funk's incredible history, you'd want to start all over again?
Mark: Why? Because it's still in me. I've still got a lot of energy left, and a lot of good music. New things.
HP: Is it different from what you used to do in the Railroad?
Mark: Yeah, definitely. It's more mature. It's like I got older (laughs) ... I hope something's different. I hope I learned something over those years.
HP: How did you spend most of your time?
Mark: Actually, it's been two - and - a - half years since we've been on the road. I've just been farmin' and writin' music. It takes a combination of the both to make the music. I've got to have my own personal life, and I have to have the tranquility and peace in order to write.
HP: Looking back on the Grand Funk experience, what does it seem like to you? Were you successful in what you set out to do?
Mark: We were. It's like ... it was something we couldn't even realize for the first three or four years, and we were just beginning to have a realization of what we had when the group broke up.
HP: Were you in favor of the break-up?
Mark: Yeah, I was in favor of it. It wasn't brought up by me ... not this last time, anyway. Maybe a few other times. But it's like three times and you're out, y'know, and we had a couple times before that when we came real close to breaking up, and this time everybody knew it was it.
HP: Why do you think it happened?
Mark: Brewer was writing more music; Craig was brought into the group so Brewer could expand on his writing. I was making use of my music, putting words to it, but Don couldn't write music per se ... he just wrote the words. He needed someone for the chords. And anything Don and I had done in the past, under Farner - Brewer, it was Farner wrote the music and Brewer wrote the words. Any composition we did was like that. It got to the point where I wanted my stuff on the album because I believed in certain political things — actually, it's just me, but the group considered them political enough, and they didn't want to get behind what I was saying. Since it was a democracy, I just couldn't say it's gonna be on the album, that's the way it is. I was just outvoted a lot of times. So now I'm putting my stuff, whatever I want, on my album, no censor on it at all, and I feel a lot more free in my creativity. It's like nobody's tryin' to change the color of my paint.
HP: Do you think of yourself more as a songwriter, a guitar - player, performer...
Mark: Yeah! (laughs)
HP: I felt from the new album that you seem to be concentrating more on songs themselves, and singing, rather than, say, showcasing your guitar...
Mark: I don't think the show is my guitar - playing. Basically, I'm more rhythm - oriented than I am lead - oriented. I play a motherfucker rhythm guitar ... I know there's plenty of better lead players around, but I've got my soul into it, so it comes across.
HP: Are you primarily a rock player?
Mark: Yeah. No leanings toward any other kind of music. I don't even know any other kinds of music other than rock, y'know, what comes out of my head. I like a little country - western, but I don't dig

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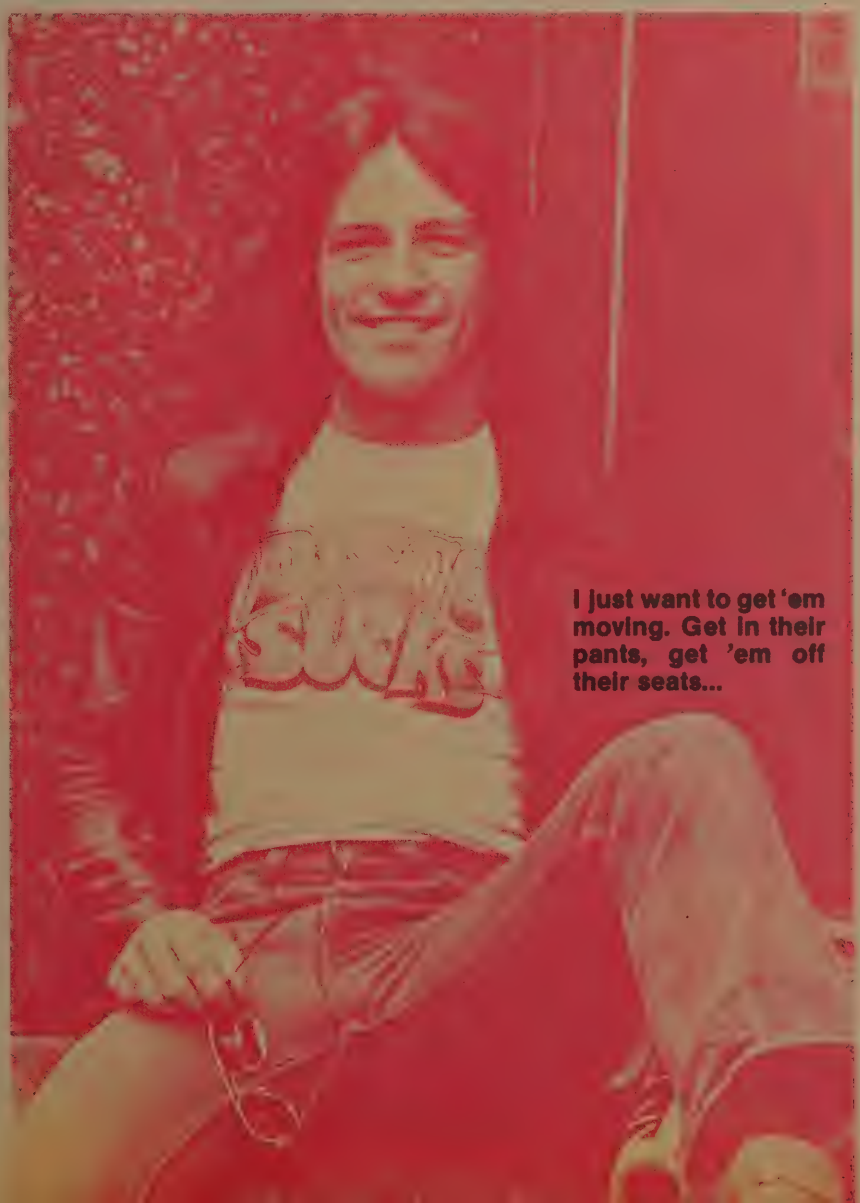

Photos by Lynn Goldsmith

ROCKSTARS' KIDS

Elton John doesn't have any, Paul McCartney's got four. Mick Jagger has one, James Taylor and Carly Simon have two, John and Yoko Lennon have one, and Bob Dylan is reportedly trying to get custody of his four.

Whether they're at home, in the audience, on tour, backstage, or away at school, rock stars have kids too. And more often than not, they try to have some family life, even if it is slightly unconventional.

The Rolling Stones all have children. When he's not in school, 15 - year - old Stephen Wyman usually travels with his dad, Bill; often one will see Keith Richard's son Marlon and daughter Dandy; and Charlie Watts's adorable 8 - year - old daughter Serafina occasionally makes a formidable appearance. Mick and Bianca Jagger keep their 5 - year - old daughter, Jade, out of the limelight as much as possible, and Ronnie Wood's baby boy Jesse has yet to experience a Rolling Stones' tour.

All of the ex-Beatles have kids except for George Harrison. Paul and Linda McCartney recently had a baby boy (James) to add to their three girls — Heather (from a former marriage of Linda's), Stella and Mary. John and Yoko Lennon spent five months in Japan, so that Yoko's family could see their new baby, Sean. And Ringo tries to see his three kids — from his former marriage to Maureen — whenever possible.

Led Zeppelin all have children — many of whom can be seen in their film, "The Song Remains the Same." Robert Plant's Carmen is 8, Jimmy Page's Scarlett is 5, John Bonham's Jason is 11 and Zowie is 1

Paul and Linda McCartney recently had a baby boy (James) to add to their three girls.

year old, and John Paul Jones has Keira, Tammy and Cindy.

James Taylor and Carly Simon have two children — Sarah and Benjamin. Paul Simon is devoted to 5 - year - old Harper from his former marriage. Bad Company's Paul Rodgers is the only one in that band with children — 6 - year - old Stephen and 1 - year - old Jasmine.

Jackson Browne takes his 4 - year - old son Ethan on the road with him and Boz Scaggs even takes his new baby — three - month - old Oscar — with him sometimes.

Iggy Stooge recently admitted to having a son in Detroit, and David Bowie has written a song for his famed son Zowie.

Neil Diamond has three children (two from a previous marriage and Jesse with his current wife Marcia) and recently took a year off touring so he could spend more time with his son.

What's it like for the children of musicians when they accompany Daddy (usually it's Daddy) on tour? Well, the musicians tend to be better behaved if their kids are around than if they were on their own. They may not necessarily keep earlier hours, but their hotel suites are quieter.

Partying is also more subdued when the wives and children are around. There's a lot more shopping done during the day (especially in New York's F.A.O. Schwarz toy store) and daytime "cultural expeditions" often replace all night barhopping or jamming.

Bill Wyman's son Stephen went on tour with the Stones in 1975, and he used to stay up late at night watching TV tapes with his father. Wyman's attitude about shlepping his son on tour across America was positive:

"I like having my family around me," he told me," "and Stephen gets to see different things everywhere we go. I usually try to see that he sees something of historical or cultural interest in every city — it's an education for him."

Often, it will be the roadies or the security guards who will watch out for the bands' children: make sure that they get seats for the show, have backstage passes, and someone watching them at all times. It's not unlike the Secret Service. But for those children old enough to enjoy the traveling ... the private planes ... going to different cities every day .. and being with their parents, it can't be too bad. (Of course the bands who have to rough it, and aren't used to such luxury, keep their kids at home.)

How many of these rockstar children want to follow in their famous parent's footsteps? Well, Carole King's daughter Louise may make a record soon, and John Bonham's son Jason drums all the time... □

Andrew Kent/Mirage 1977

ELTON JOHN

(continued from page 29)

It *was* a slightly different Elton John who came here to promote his book ("Elton: It's a Little Bit Funny" with tour photos by David Nutter and text by Bernie Taupin) and his album, *Greatest Hits Vol. II.*

Elton even looks different. He's finally getting that hair transplant that was rumored for so long, and even though his own real dark blond locks curled down past his ears on the side of his face, the top of his head was covered by a cap. He lifted the cap briefly to show where the new hair was growing in and said, "It's not that painful really, it's like going to the dentist."

Elton's wardrobe seems tamer than when last seen (that's when he sported shorts and different colored socks and shoes). When he was inducted into Madison Square Garden's Hall of Fame (the first non-sports figure to receive that honor, Elton said, "I'm such a sports fanatic, this really knocks me out"), EJ wore a three-piece brown corduroy suit and tie.

For his evening party at Studio 54, he wore a black jacket adorned with just a dash of sequins.

He's lost 25 pounds, and plans to lose more. Perhaps his association with the soccer club in England has encouraged him towards a physical fitness program, for he's been exercising regularly.

From Monday through Wednesday, Elton had a busy three days in New York. He appeared on the "Today" show. He made a rare in-store appearance at Sam Goody's where he autographed copies of the *Greatest Hits Vol. II* LP. Ten thousand fans showed up, blocking New York traffic for hours, and 100 policemen were needed to maintain order.

Elton was forced to leave his own press party early on the evening at Studio 54 (a private one was held after midnight and continued until almost seven in the morning because the crush of press and photographers was so great that he was terrified.

And there's more planned for Elton's immediate future: a cover of People magazine; a TV guest shot with the Muppets and on Mike Douglas; a projected TV special, which may include a film of a Wembley (England) concert.

But the big news was that if Elton decides to tour again there will be some changes. He would be wearing contact lenses, no more huge glasses, and you'd see a totally "different Elton John" on stage. Maybe he's getting older, or tired of all the flamboyance, but Elton's attitude was far more conservative than it's been in a long time.

After all the hoopla, Elton flew with Bernie from New York to Seattle to record a single in Thom Bell's studios. "I'm using all of Thom Bell's musicians this time," Elton said. "That way it's all controlled. It's easier, and besides, they're great."□L. Robinson

Elton at Studio 54 with Michael Jackson.

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SONG INDEX

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TRIED TO LOVE

(As recorded by Peter Frampton)

PETER FRAMPTON

What you want from me
Just got myself free oh yeah
Baby what you want from me
Only in a day to change over night
Oo I could see you tried to love
Tried to find the one you'll love forever.

I don't know why you come by
You're wastin' your time
I don't know why you come by
Nothing left I can't see why you should lie
I don't know why you come by.

How'd you let him get away from you
I could be walkin' years ago
No one knew my name
Watch out now
How do I know
Nothin' but what I am
This is the picture
I don't know why I bother
But you tried to love
I tried to find the one you'll love forever.

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DANCE, DANCE, DANCE (Yowsah, Yowsah, Yowsah)

(As recorded by Chic)

KENNY LEHMAN
BERHARD EDWARDS
NILE RODGERS

Dance, dance, dance, dance
Keep on dancin'
Dance, dance, dance, dance.

This dancin' to the beat, feel the heat
I'm movin' my feet
Headin' t'wards the floor, gonna get down
A-get down some more.

Rumba and tango
Latin hustle, too
Yowsah, yowsah, yowsah
I wanna boogie with you
Ba, ba, ba, ba bow.

Oo, what a treat, feel so sweet
That body heat
When I'm dancin' with my baby
Drives me crazy
Makes me hazy.
(Repeat chorus)

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LOVELY DAY

(As recorded by Bill Withers)

BILL WITHERS
SKIP SCARBOROUGH

When I wake up in the morning love
And the sunlight hurts my eyes
And something without warning love
Bears heavy on my mind.

Then I look at you
And the world's alright with me
Just one look at you
And I know it's gonna be a lovely day
(Loving you, loving you)
(Loving you, loving you, loving you, loving you
Loving you, loving you)
A lovely day
Loving you, loving you
(Loving you, loving you).

When the day that lies ahead of me
Seems impossible to face
And someone else instead of me
Always seems to know the way.
(Repeat chorus)

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WRAP YOUR ARMS AROUND ME

(As recorded by KC & The Sunshine Band)

H.W. CASEY
R. FINCH

Wrap your arms around me
Come on, come on
Wrap your arms around me
Get it on, get it on
Wrap your arms around me
Come on, come on
Wrap your arms around me
Rock me all night long.

Oh don't waste a minute
Don't waste no time
Get right to it
Come on and be mine.
(Repeat chorus)

Oh come on and take me
Make me feel good
Wrap your arms around me
You're what I want.
(Repeat chorus)

Do it, do it now
Do it, do it now
Do it, do it now baby
Do it, do it now
Do it, do it now
Do it, do it now baby
Do it, do it now
Do it, do it now
Do it, do it now baby
Do it, do it now
Do it, do it now
Do it, do it now babe.
(Repeat chorus)

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GIRLS' SCHOOL

(As recorded by Wings)

McCARTNEY

Three cheers for the girls.

Sleepy head kid sister lying on the floor
Eighteen years and younger boy and she knows what she's waiting for
Yulci's a cool school mistress
She's an oriental princess
She shows films in the classroom boy
They put the paper on the windows
Ah what can the sister do
Ah girls' school.

Head nurse is sister Scala
Now she's a Spanish doll
She runs a full body out call massage parlour
From the teacher's hall
Ah what can the sisters do
Ah girls' school.

Well now Roxanne's the woman trainer
She puts the kids to bed
She gives them pills in a paper cup
And she knocks them on the head
Ah what can the sisters do
Ah girls' school.

Ah what can the sisters do,
Ah girls' school.

She shows films in the classroom boy
They put the paper on the windows
Ah what can the sisters do
Ah girls' school.

Ah what can the sisters do
Ah girls' school.

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HOW CAN I LEAVE YOU AGAIN

(As recorded by John Denver)

JOHN DENVER

In a space ship over the mountains
Chasing rainbows in the setting sun
Leaving heart and home for the city of angels
I feel my life is undone
There are pathways winding below me
In pleasure I've gone where they go
In the quite stillness I can hear symphonies
The loveliest music I know.

How can I leave you again
I must be clear out of my mind
Lost in a storm I've gone blind
Oh how can I leave you again.

Oh it's been a long time since I've listened
Still longer since I've walked with you
For the first time I know what I'm missing
Some answers are no longer true
So I question the course that I follow
I'm doubtful and deep in despair
My heart is filled with impossible notions
Can it be you no longer care
Still I ride on the wings of a high wind blowing steady and strong behind me
As the clouds surrender my fate is for certain
I'm a sailor who runs to the sea.

But how can I leave you again
I must be clear out of my mind
Lost in a storm I've gone blind
Oh how can I leave you again.

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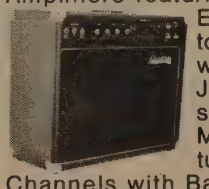

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GALAXY

(As recorded by War)

SYLVESTER ALLEN
HAROLD R. BROWN
MORRIS DICKERSON
LEROY "LONNIE" JORDAN
CHARLES W. MILLER
LEE OSKAR
HOWARD SCOTT
JERRY GOLDSTEIN

Take me to your place in space
I'm sick and tired of the rat race
On a rocket ship no time to wait
I just want to gravitate.

And it's out of sight,
It's out of sight,
It's out of sight,
It's out of sight
It's gone, it's gone.

I'll take you out to see the place
Where the man in the moon has a smiling face
You don't have to wear no fancy lace
Just a funky feel and a lot of taste.

(Repeat chorus)

People moving to and fro
To a sonic band and a laser show
Superman, Batman blowin' all night
Playing one on one with a meteorite.

(Repeat chorus)

Ninth dimension seventh plane
Out here raising solar cane
The star patrol said keep it down, keep it down
To a nuclear blast and a supersonic sound
And as long as we're cool
We can stay in town
And as long as we're cool
We can stay around.

And it's out of sight,
It's out of sight,
It's out of sight,
It's out of sight
It's gone, it's gone
In the galaxy
At the galaxy.

And it's out of sight,
It's out of sight,
It's out of sight,
It's out of sight
It's gone, it's gone
In the galaxy
At the galaxy.

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WHAT'S YOUR NAME

(As recorded by Lynyrd Skynyrd)

GARY ROSSINGTON
RONNIE VAN ZANT

Well it's eight o'clock in Boise, Idaho
Up by my limo driver
Mister take us to the show
I've done made some plans for later on tonight
I'll find a little queen and I know I can treat her right.

What's your name little girl
What's your name
Shouldn't you stay little girl
Won't you do the same.

Back at the hotel Lord we got such a mess
It seems one of the crew had a go with one of the guests
Ah yes well the police said we can't drink in a bar
What a shame
Won't you come upstairs girl and have a drink of champagne.

What's your name little girl
What's your name
Shouldn't you stay little girl
For there ain't no shame.

What's your name little girl
What's your name
Shouldn't you stay little girl
Won't you do the same.

Nine o'clock the next day and I'm ready to go
I got six hundred miles to ride and do one more show oh no
Can I get you a taxi home it sure was grand
When I come back here next year
I wanna see you again.

What was your name little girl
What's your name
Shouldn't you stay little girl
Well there ain't no shame.

What was your name little girl
What's your name
Shouldn't you stay little girl
Won't you do the same.

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T-SHIRTS

IGGY POP	JUDAS PRIEST
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ELVIS FANS!

"The King's" beloved First Cadillac

A story based on personal memories of Memphis, Tennesee, residents:

Elvis' first brand new Cadillac! Certainly the first he would have customized just for him. It sat new and shining in the sleek showroom of Southern Motors, the Memphis Cadillac dealer. Its beauty caught the eye and the fancy of the promising up-and-coming 21 year old singer. His career was just beginning its rise, just beginning to make his childhood dreams come true. What better way to feel like a Star?

Upon entering the showroom, Elvis asked a salesman if he could take the shining convertible out for a test drive. The salesman, looking down his nose at the sideburns, the tight jeans and the heavy, hooded dark eyes, looked pained as he refused Elvis' simple request. Bluntly, he asked Elvis to leave the showroom.

Instead of leaving, Elvis wandered around the building, coming upon a youg boy who was washing down cars with a hose. Elvis asked him how much money he was making washing cars. The boy answered: "Thirty dollars a week." Elvis promptly took him by the hand, walked back out into the showroom and asked to be taken to the Manager's office. Once inside the office, Elvis made a simple, direct statement: "I want the El Dorado convertible. I'm gonna' take it with me now, and I'm gonna' pay you cash money right now for it. But this young man", he said, pointing to the young car washer, "he gets the commission on the sale!"

Elvis drove off in his Cadillac. He would own many fine, fancy cars in the years to come. As his fame and fortune grew, he would have chauffeurs, friends and bodyguards drive for him. . . but his fantastic career was just beginning. . . and this was the car he drove himself as he made the steady climb towards stardom. As his income increased, he seemed to lavish a good part of it on his favorite car, as evidenced in the customizing. . . the car was painted purple, the floor covered in mouton fur, dyed purple, and his initials "E.P.", entwined with a guitar and two musical notes inscribed in leather adorned the floormats and overhead. The upholstery boasted a popular 50's style—white roll and pleated leather. Elvis was still driving this Cadillac the first day he drove through the gates of Graceland the mansion he bought for his beloved mother, Gladys — the mansion where he was to die alone in those quiet hours after dawn on August 16th, 1977.

The famous Cadillac is now undergoing complete restoration to its former glory, and will be exhibited all over the country. The parts that could not be used in the restoration and had to be replaced, have been melted down, making small metal pearls which have been mounted into beautiful heart shaped pewter finished pendant so that you can wear it close to your heart. The old worn ignition key, used for many years, has been duplicated into shining gold replicas for your key chain, charm bracelet or as a necklace. . . and can be used to turn a duplicate of ignition lock on Elvis' Cadillac while it is on display throughout the country.

Fate delivered its untimely blow in mid-August. Elvis is gone from us. The golden voice forever stilled. For those of us who loved him, and will continue to miss him, we now have something of his to keep with us always.

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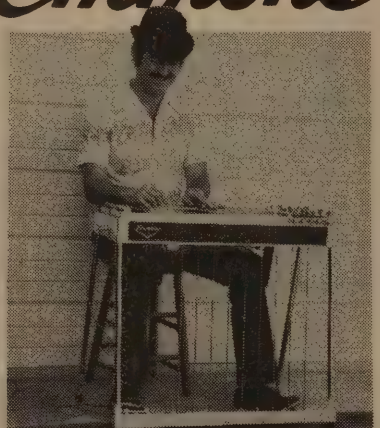

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MULL OF KINTYRE

(As recorded by Wings)

McCARTNEY
LAINE

Mull of Kintyre
Oh mist rolling in from the sea
My desire is always to be here
Oh Mull of Kintyre.
Far have I travelled and much have I seen
Dark distant mountains with valleys of green
Past painted deserts the sunset's on fire
As he carries me home to the Mull of Kintyre.

Mull of Kintyre
Oh mist rolling in from the sea
My desire is always to be here
Oh Mull of Kintyre.
Sweep through the heather like deer in the glen
Carry me back to the days I knew then
Nights when we sang like a heavenly choir of the life and the times of the Mull of Kintyre.

Mull of Kintyre
Oh mist rolling in from the sea
My desire is always to be here
Oh Mull of Kintyre.
Smiles in the sunshine and tears in the rain
Still take me back where my mem'ries remain
Flickering embers grow higher and higher
As they carry me back to the Mull of Kintyre.

Mull of Kintyre
Oh mist rolling in from the sea
My desire is always to be here
Oh Mull of Kintyre.

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(Love Is) THICKER THAN WATER

(As recorded by Andy Gibb)

ANDY GIBB
BARRY GIBB

Love is higher than a mountain
Love is thicker than water
You are this dreamer's only dream
Heaven's angel, devil's daughter.
Save my mind should I go with her on silent nights
She'll drive me crazy in the end
And I should leave this paradise but I can't leave her
While I need her more than she needs you
That's what I'm living for.
Love is higher than a mountain
Love is thicker than water
You are this dreamer's only dream
Heaven's angel, devil's daughter.
Save my fall should I find out
She don't care at all
She'll leave me crying in the end
Wondering thru the after glow
But I can't leave her while I need her
More than she needs you
That's what I'm praying for.
Love is higher than a mountain
Love is thicker than water
You are this dreamer's only dream
Heaven's angel, devil's daughter.

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DESIREE

(As recorded by Neil Diamond)

NEIL DIAMOND

It was the third of June on that younger day
Well I became a man at the hands of a girl almost twice my age
And she came to me just like a morning sun
And it wasn't so much her words as such
As the way they were sung
It was the way they were sung.

Desiree oh Desiree
There I was found by the sweet passion sound of your loving song
Time was right the night was long
Remember Desiree oh Desiree
Somehow I knew I could only have you 'til the morning light
If only for that single night
Sweet Desiree
You made it right.
Then came the fourth of June on that sleepless night
Well I tossed and I turned while the thought of her burned up and down my mind
For she was there and gone without one regret
But she continues on like the words of a song I could not forget
I could not forget.
Desiree oh Desiree
There I was found by the sweet passion sound of your loving song
Time was right the night was long
Remember Desiree oh Desiree
And though somehow I knew I could only have you 'til the morning light
The night was long
The time was right
Do you remember Desiree.

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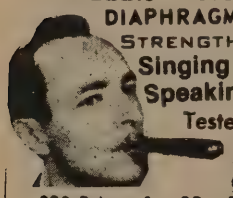

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PEG

(As recorded by Steely Dan)

WALTER BECKER
DONALD FAGEN

I've seen your picture
Your name in lights above it
This is your big debut
It's like a dream come true
So won't you smile for the camera
I know they're gonna love it Peg.

I like your pin shot
I keep it with your letter
Done up in blue-print-blue
It sure looks good on you
And when you smile for the camera
I know I'll love you better.

Peg it will come back to you
Peg it will come back to you
Then the shutter falls
You see it all in "3-D"
It's your favorite foreign movie.

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KISS ME (The Way I Like It)

(As recorded by George McCrae)

SAX KARI

Kiss me baby.

Kiss me the way I like it
Love me the way I like it
Baby you know I need it
So good I got to have it
I know that this is love
And you're all that I'm thinking of
It's like heaven when I'm by your side
Girl you make me feel so alive.

When you kiss me the way I like it
Love me the way I like it
Baby you know I need it
So good I got to have it yeah
I know that this is love
And you're all that I'm thinking of
It's heaven when I'm by your side
You make me feel so alive.

When you kiss me the way I like it
Love me the way I like it
Baby you know I need it
So good I got to have it yeah yeah.

Kiss me baby
Kiss me baby
Come on
My my my my my my baby
I know that this is love
And you're all that I'm thinking of
It's heaven when I'm by your side
Girl you make me feel so alive.

When you kiss me the way I like it
Love me the way I like it
Baby you know I need it
So good I got to have it yeah.

Kiss me baby.

Kiss me the way I like it
Love me the way I like it
Baby you know I need it.

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I HONESTLY LOVE YOU

(As recorded by Olivia Newton-John)

PETER ALLEN
JEFF BARRY

Maybe I hang around here a little more than I should
We both know I got somewhere else to go
But I got somethin' to tell you that I never thought I would
But I believe you really ought to know.

I love you
I honestly love you.

You don't have to answer I see it in your eyes
Maybe it was better left unsaid
But this is pure and simple and you must realize
That it's comin' from my heart and not my head.

I love you
I honestly love you.

I'm not tryin' to make you feel uncomf'table
I'm not tryin' to make you anything at all
But this feeling doesn't come along ev'ry day
And you shouldn't blow the chance when you got the chance to say
I love you, I love you
I honestly love you.

If we both were born in another place and time
This moment might be ending in a kiss
But there you are with yours
And here I am with mine
So I guess we'll just be leaving it at this
I love you
I honestly love you
I honestly love you.

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YET THAT PERSON IS GOING TO FOLLOW YOUR SILENT COMMAND TO THE LETTER . . . WITHOUT EVEN KNOWING OR SUSPECTING THAT YOU GAVE THE ORDER!

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AGAIN, WONDEROUSLY, THAT ENTIRE GROUP IS GOING TO PERFORM YOUR SILENT COMMAND EXACTLY AS YOU WILLED IT!

Again, they will have absolutely no idea whatsoever that their actions—seemingly voluntary—came directly from *you!* Why should they? You said nothing. Made no gestures. Nor indicated your wishes in any way—except *mentally!*

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Does all this sound *impossible?* Not only hard to *believe*—but hard to *achieve?*

Then get set for the surprise of your life!

YOU WILL BELIEVE IT . . . AND YOU WILL ACHIEVE IT!

Stop and think for a moment. Skeptics were once convinced that the earth was flat. They were dead certain that the new-fangled automobile would never, ever replace the horse and buggy. Man reach the Moon? *Impossible!*

You and I know differently. The "never happens" of yesterday are stark realities today. So if you are still a skeptic, I'm more than willing to give you the opportunity to make a liar out of me. To prove that everything I've told you so far could "never happen."

Along with the opportunity to prove me wrong, I'll also give you the "risk-free" chance to prove I'm *right* . . . along with a *free gift* for you to keep. Here's my proposal.

My company has just released a strange new manual dealing with a subject that has fascinated the human race since the beginning of time. That subject is *parapsychology.* It deals with the ability of the mind to project thought and communicate with others, outside the body, using *none of the five senses.*

The manual takes this exciting subject and develops it into a new technique to help you *command, control,* and *dominate* people with your mind alone.

Actually, you do not need the manual to do this. You have already done so many times *without ever realizing it,* through your own unconscious native-born ability. The manual will help you to understand the technique so that you can perform it *consciously,* on demand, to achieve your goals and wishes.

We call this technique SUCCESP—the science of extra-sensory *persuasion.* This is *not* the regular ESP you've heard about. This is Extra-Sensory *Persuasion.* Properly used, it permits your *thoughts* to influence one person or many.

THE SECRET WORTH $1,000 IS NOW YOURS *FREE!*

Thousands of earnest people paid $1,000 each to learn the amazing secret contained in the copyrighted Monograph offered as a bonus in this announcement. Each individual attended a half-week seminar to help them achieve the *same* goal through the *same* message revealed in the Monograph. But you won't have to pay $1,000. Just mail the coupon for full details on how to get it FREE!

This manual could be the basis of a personally-conducted course with a fee of $250. But, not being a school, my company felt that the manuscript was so simply and clearly written, the instruction so precise, that anyone who could read could master the technique.

Therefore, no class, no course were required. And instead of $250, we could slice the price all the way down to a mere fraction of the normal cost . . . payable *only* if you are fully convinced. And with the transaction handled entirely by mail for your convenience and privacy.

SEND FOR MANUAL REVIEW FOLIO WITH FULL, FASCINATING FACTS!

So be as skeptical as you like — but keep an open mind and send for your Manual Review Folio. It details in awe-inspiring depth the concept of SUCCESP and how you can use it at will to make anyone do anything . . . *with your thoughts alone!*

It offers you an amazing *no-risk* plan to try SUCCESP for a full 30 days at home, at the office, on a date, or wherever you happen to be, night or day. Convince yourself beyond a shadow of a doubt that this manual truly gives you the fantastic power to command, control, and dominate everyone you meet.

For prompt shipment of your Folio, just mail the coupon below with $1. You will not be further obligated in any way. And if you act at once, I'll include free information on how to get and keep a unique bonus Monograph. "The Secret Worth $1,000."

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$1 ENCLOSED. By return mail, send my Manual Review Folio describing your no-risk program to inspect my free-trial copy of "SUCCESP — The Science of Extra-Sensory Persuasion." Also include details of your bonus Monograph gift, "The Secret Worth $1,000." I am under no further obligation.

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OOH BOY

(As recorded by Rose Royce)

NORMAN WHITFIELD

Oo boy I love you so
Never, ever, ever gonna let you go
Once I get my hands on you
Oo boy I love you so
Never, ever, ever gonna let you go
I hope you feel the same way too.

I watch you walk by my window
And I don't even know your name
But my heart skips a beat and I feel weak
When my eyes feel my heart
Here it comes again
There's so many things that I want to say
But each time I see you boy
The words just seem to fade away
Infatuation, love at first sight
I don't know I'm just gonna feel it as right.

Oo boy I love you so
Never, ever, ever gonna let you go
Once I get my hands on you
Oo boy I love you so
Never, ever, ever gonna let you go
I hope you feel the same way too.

There's talk goin' 'round town
They say you love a girl and me
And you put her down
I hope with all my heart that it's not true true
'Cause boy I want to share my love with you.

I know that it's not right
Nor is it made in life
For a girl to pull it out and tell a guy she feels
But I want you to know that deep down in my soul
I'm experiencing something wonderful and new.

(Repeat chorus)

When I go to bed at night
I hope I feel the time
Pretending that it's true
If I had one wish and wishes came true
I'd wish to be able to say these words to you.

(Repeat chorus)

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TURN TO STONE

(As recorded by Electric Light Orchestra)

JEFF LYNNE

The city streets are empty now
(The lights don't shine no more)
And so the songs are way down low
Turning, turning, turning a sound that flows into my mind
(The echoes of the daylight)
Of ev'rything that is alive in my blue world.

I turn to stone when you are gone
I turn to stone, turn to stone
When you comin' home
I can't go on.

The dying embers of the night
(A fire that slowly fades to dawn)
Still glow upon the wall so bright
Burning, burning, burning the tired streets
That hide away
(From here to ev'rywhere they go)
Roll past my door into the day
In my blue world.

I turn to stone when you are gone
I turn to stone, turn to stone
When you comin' home
I can't go on.

Turn to stone when you are gone
I turn to stone
Yes I'm turning to stone
'Cause you ain't comin' home
Why ain't you comin' home
If I'm turning to stone
You've been gone for so long
And I can't carry on
Yes I'm turning, I'm turning
I'm turning to stone.

The dancing shadows on the wall
(The two step in the hall)
Are all I see since you've been gone
Turning, turning, turning through all
I sit here and I wait
(I turn to stone, I turn to stone)
You will return again some day
To my blue world.

Turn to stone when you are gone
I turn to stone.

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MORE THAN A WOMAN

(As recorded by Tavares)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

Girl I've known you very well
I've seen you growing every day
I never really looked before
But now you take my breath away
Suddenly you're in my life
A part of everything I do
You got me workin' day and night
Just tryin' to keep a hold on you
Here in your arms I found my paradise
My only chance for happiness
And if I lose you now, I think I would die
Say you'll always be my baby
We can make it shine
We can take forever just a minute at a time.

You are
More than a woman
More than a woman to me
More than a woman
More than a woman to me.

There are stories old and true
Of people so in love like you and me
And I can see myself
Let history repeat itself
Reflecting how I feel for you
And thinking about those people then
I know that in a thousand years

I'd fall in love with you again
This is the only way that we should fly
This is the only way to go
And if I lose your love I know I would die
Say you'll always be my baby
We can make it shine
We can take forever just a minute at a time.

You are
More than a woman
More than a woman to me
More than a woman
More than a woman to me.

You are
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More than a woman
More than a woman to me.

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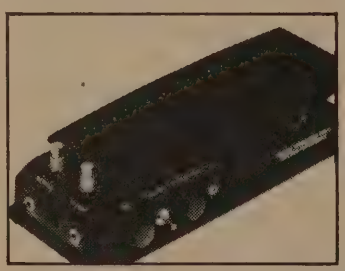
INSTANT SWITCHING BETWEEN ACCESSORIES

The SWITCH BLADE is a simple switching device that enables a musician to get a tremendous amount of flexibility from his set-up. You can now get full use from your existing two-channel amp, switching between channels instantly. You can preset volume and tone (rhythm and lead) settings and switch them instantly. You can combine two channels with the flick of your foot. The switch can be used for switching instruments to two different stage amps in any combination. If you're using multiple electronic devices in combination settings, you probably have to tromp down on all of them to get the sound you want ... Well, save the rubber on your sole. The SWITCH BLADE enables you to pre-activate all your effects and switch your guitar or other instrument to either the interfaced effects or back to amp directly—instantly! using just one switch. The SWITCH BLADE never needs batteries—now, that's a switch!
5¼" x 3⅜" x 2¼" x 1½"

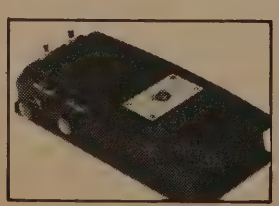
GET RID OF UNWANTED NOISE

The SILENCER, a line noise eliminator or "noise gate," cuts out the hisses, hums, and other unwanted background noises produced by electric instruments and sound effects that can ruin a combo's stage presence. It operates on the principle that while most instruments and effects produce hisses and hums, this noise is at a much lower volume level than the music that is being played, and therefore not audible. However when an instrument idles, the extraneous noise is no longer masked by the music, and it becomes an up front sound. The SILENCER works like an extra hand on a master volume control. When the music starts it instantly turns up the volume; when the music stops, it instantly cuts the volume down to zero: The noise disappears.
5¼" x 3⅜" x 2¼" x 1½"



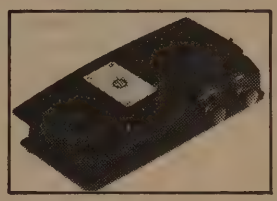
THE QUEEN TRIGGERED WAH IS THE SUPREME ALL-FUNCTION WAH

Resonance control adjusts the wah from razor sharp to ultra-mellow. Low Pass or Band Pass outputs give a choice of the standard wah or a fuller tone sweep with trailing low frequency responses. Built-in Envelope Follower triggers automatic filter sweeps for today's popular synthesizer effects, which can be overlaid at the same time on a range of wah effects with complete versatility. Bass and Treble Boost controls provide for pumping lows and/or fine-pointed highs. Adjustable Q, Range, and Filters, as well as Trigger, give sounds from Tape Reverse Simulation to Hendrix to Shaft and beyond. Because of its unconventional voltage controlled filter design, the QUEEN has the low noise and smoothness of a light-operated pedal without its fragility or heavy power consumption. The QUEEN TRIGGERED WAH is fantastic with bass and keyboard as well as guitar.
13" x 6" x 3¾"



A FUZZ WAH VOLUME PEDAL

The MUFF FUZZ CRYING TONE WAH WAH Pedal combines two of the most useful and popular guitar effects, fuzz and wah, with one of the most useful control functions, the volume pedal. This highly efficient unit is the offspring of the Big Daddy of fuzz tones, the BIG MUFF PI, and the durable dual function wah, the CRYING TONE pedal. Its capabilities include fuzz tone alone, wah alone, fuzz and wah combined, and any of these combined with volume control.
13" x 6" x 3¾"



THE STURDIEST WAH IN THE BUSINESS

The CRYING TONE WAH WAH Pedal has many of the features players have been looking for...a 4-position Tone Bank that gives the player four ranges of the tone spectrum to sweep through as well as four different attacks; a Reverse switch so the player can sweep the frequencies in either direction, giving him an "aawaaw" as well as a "wahwah" effect; a Mode switch which deactivates the wah wah effect and converts it into a volume control pedal; and a greater sweep in the foot pedal itself, so the player really can get that "crying" tone or make his axe talk, the way Jimi Hendrix did. As a capper, this pedal with its sealed pots and metal bridges over pot shafts is the most ruggedly-built pedal of its kind—bar none!
13" x 6" x 3¾"

SMALL STONE THE STATE OF THE ART PHASE SHIFTER

The most advanced Mini-Phaser available anywhere! Exclusive "Color" switch transforms the mellow, rolling, full-bodied milky phasing to the sweeping swooshy phasing made famous on early Jimi Hendrix recordings, and previously only available on special studio equipment. Rate dial sets the speed of the shift, from a slow swelling to vibrant warble. The SMALL STONE is highly efficient, having the lowest battery power drain of any popular phaser. Also it's AC/DC. Plug a 9V battery eliminator into the back and you run on AC only. Low noise, high quality, and fantastic effects make this a necessary addition to any guitar or keyboard. 5¼" x 3⅜" x 2¼" x 1½"

FOR UNEQUALLED PHASER VERSATILITY

The BAD STONE Phase Shifter provides the professional musician with unequalled phaser versatility. Extra stages of phase shift plus a continuously variable Feedback control give your axe or voice a light touch of color, a pounding swoosh, or any sound in between. The Rate control will take you all the way from slow chorus rotation through vibrato into spacey ring modulation. The BAD STONE'S exclusive Manual Shift allows you to stop the sweep at any point for a whole range of new tone colors. You can sweep the phase shift in rhythm with your playing or for special accents or by foot with the HOT FOOT Universal Pedal. OR: Get the BAD STONE Phase Shifter Pedal model—all the features of the BAD STONE floor unit plus built-in foot-controlled phasing. Our heavy-duty pedal design places the Bypass and Auto-Manual footswitches forward of the pedal so as to avoid accidental switching during a hot solo. As an extra feature, the BAD STONE Pedal incorporates a Color switch for a choice of standard phasing or pitch-modulated vibrato. BAD STONE Box and Pedal both AC/DC.
BAD STONE Box 6¾" x 5½" x 2¼" x 1 5/16"
BAD STONE Pedal 13" x 6" x 3¾"

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When it comes to synthesizer effects for guitar, the ZIPPER has it all...easily adjustable harmonic range and intensity...an LP-BP control switch to provide equalization...PLUS our unique Filter Form/Attack control with two fantastic and different contours: a sweep from low to high with a moderately fast return, or, for a real whipping synthesizer effect, a sweep from low to high, but snapping quickly back. The ZIPPER is especially refined because its wide range of effects are completely flexible and easily varied. This is possible because we have included the functional controls that are found in the envelope follower modules of expensive keyboard synthesizers, while maintaining the famous Electro-Harmonix quality and low price. The ZIPPER will also give your bass or clavinet these fantastic synthesizer sounds. AC/DC
6¾" x 5½" x 2¼" x 1 5/16"

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13" x 6" x 3¾

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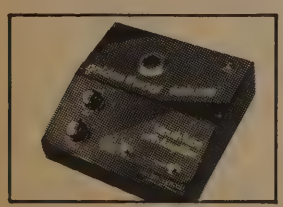
6¾" x 5½" x 2¼" x 1 5/16"

GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

This top-of-the-line mouth tube and filter enables a musician to make the unique sound recently popularized by Peter Frampton and also used by Stevie Wonder, Jeff Beck, Steely Dan, and Joe Walsh. Your mouth becomes an extension of your guitar, as the guitar music feeds up into and is controlled by the movements of your jaw, tongue, and lips. Wah, fuzz, tremolo, phasing, and many other effects are possible. GOLDEN THROAT is more powerful than the competition, with a 100 Watt driver and a red light overload indicator. Its sharp but meaty sound can be produced with any strength amplifier.
6¾" x 5" x 3¼"; TUBE—6' x ¼"



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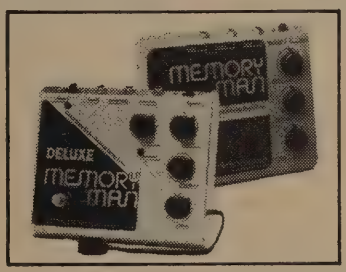
8½" x 8" x 3" x 1½"

e-h

E-H DEMO RECORD GETS DOWN TO IT

This new LP, produced by Elliott Randall using top New York City studio musicians, is a contemporary, highly listenable set of music ranging from funky blues to space jam. It demonstrates ingenious uses of our most popular effects devices—uninterrupted by jive hype. You'll hear 6-string guitar multiplied to 12 by the ELECTRIC MISTRESS Flanger, voice doubled with sax-like sound through the OCTAVE MULTIPLEXER, plucked strings silkened into bowed strings by the BIG MUFF PI, and many more startling transmutations using our "STONE" series of Phase Shifters, GOLDEN THROAT, DELUXE MEMORY MAN, DOCTOR Q., FREQUENCY ANALYZER, and HOT FOOT. Hip liner notes by *Village Voice* music critic Carman Moore described how the effects are created. A must for every electric guitarist. Albums are available at your musical instrument dealer, or you can send $3.00 to Electro-Harmonix Work Band, 27 West 23rd St., New York City 10010.



OUR GREAT NEW ECHO/ ANALOG DELAY LINE

Until now all echo and reverb effects relied on moving parts—springs, tape loops, and other mechanical gear that could wear out or break right in the middle of your act. Delay effects depended on digital delay lines that were fine for the studio but too expensive and bulky for onstage use. Now our engineers have put all of these key effects into one durable, reasonably-priced footswitch unit through the development of state-of-the-art hybrid techniques.

Presenting MEMORY MAN DELUXE. Discriminating musicians welcome the superb totally-electronic echo unit you've been waiting for. Number one in features and performance. Slapback stage echo...repeating arpeggios...delayed split stereo..."bathtub" reverb...controlled feedback...vocal doubling—a range of effects effortlessly achieved that is truly astounding!

Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER® Noise Gate.

Unlike competitive solid state echo units, MEMORY MAN DELUXE does not decrease its bandwidth as Delay is increased. The result? Crisp razor sharp highs at any echo setting for the professional performing musician.

- Wide range of Delay: 15 msec—4 sec.
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Combines with other effects for a smashing echoing flange echo-wah or echo-fuzz. Attractively packaged in a nickel-plated steel chassis with heavy duty line cord.

Also available in an economy design less indicators, level control, and noise reduction circuitry, but including special Boost switch.
8" x 6¾" x 6" x 1½"

DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

Now you can sound like Eric Clapton and Jack Bruce playing together in lightning fast runs as the DELUXE OCTAVE MULTIPLEXER synthesizes a note one octave below the one you're playing. You'll get clean octave division on every guitar note with *no* false triggering. Five filters allow the musician to shape the harmonic content of the new note from fuzz bass to a pure, deep organ bass. This device can explode the tonal capabilities of horns into the bass and baritone range. Makes any singer sound like Ike Turner. The popular standard OCTAVE MULTIPLEXER has the same fine features and throaty bass with slightly relaxed tracking accuracy. The pedal version of the standard unit gives the musician continuous foot-controlled blending of high and low notes for the ultimate flexibility of guitar/bass duets and answering bass runs.
AC only DELUXE 8" x 6¾" x 6" x 1½"
AC-DC STANDARD 6¾" x 5½" x 2¼" x 1 3/16"
AC-DC PEDAL 13" x 6" x 3¾"

electro-harmonix

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SHOP AROUND!!! SHOP AROUND!!! SHOP AROUND!!!

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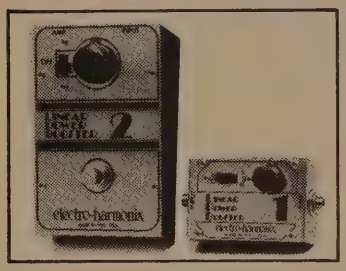


CONVERT YOUR AMP INTO A STACK OF AMPS

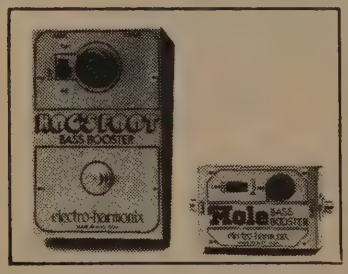
The LINEAR POWER BOOSTERS 1 & 2 can increase the output of any electric instrument such as guitar, bass, organ or microphone. Since all amplifiers are overdesigned to more than handle the most powerful pick-ups, the LINEAR POWER BOOSTERS will let you derive optimum results from your amplifier. And it's much cheaper than buying a high-output pick-up. • Maximum setting of the volume control of one unit can make your amplifier TEN TIMES LOUDER! • The switch allows instant change from regular instrument output to pre-set boosted output. • Increases guitar sustain. • Vastly increases the performance of all distortion devices, wah wah pedals, and other accessories. • Using two LINEAR POWER BOOSTERS will give you even more sustain. Turning up the volume level of the first one past the halfway point will shift the second one into overdrive. Using the first LINEAR POWER BOOSTER's control, you can now develop the initial bare hint of harmonic distortion to any desired degree. The second LINEAR POWER BOOSTER can control the volume of the combination. • Two models: LINEAR POWER BOOSTER-1, with a double male plug, will fit into into amp *or* instrument! LINEAR POWER BOOSTER-2 does the same dynamite job down on the floor.

LINEAR POWER BOOSTER-1—3" x 2" x 1⅛"
LINEAR POWER BOOSTER-2—5¼" x 3⅜" x 2¼" x 1½"

TASTE AND FEEL EACH NOTE

The SCREAMING BIRD and SCREAMING TREE are treble boosters that will give your instrument that razor sharp edge that can cut through when you're playing live. The high end of your sound spectrum will sparkle, as you can taste and feel each note.

BIRD—3" x 2" x 1⅛"
TREE—5¼" x 3⅜" x 2¼" x 1½"



PUT SWAMP IN YOUR BASS

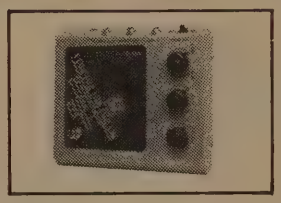
The MOLE and HOG'S FOOT Bass Boosters cut the highs and amplify the subharmonics, giving your instrument the depth, authority and heavy penetration of the foot pedals of a church pipe organ. The MOLE or HOG'S FOOT will give your axe or amplifier that thick, swamp-bottom blues sound of the Fender jazz bass used in conjunction with the old Ampeg B-15.

MOLE—3" x 2" x 1⅛" HOG'S FOOT—5¼" x 3⅜" x 2¼" x 1½"

WELL DONE, DOCTOR Q

DOCTOR Q is the most economical yet high-quality Envelope Follower available on the market today. Effects ranging from involuted mellow funk lines to slashing thin chops can be instantaneously and sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature, the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope Follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass, as well as guitar and clavinet.

5¼" x 3⅜" x 2¼" x 1½"



NEW ELECTRONIC DEVICE FOR SELF-MULTIPLICATION

Let THE CLONE THEORY Chorus Effect double your live vocals or instruments, with the fullness of studio overdubbing and the natural intermodulation of large orchestral groups. Makes voice, guitar, and horn sections—in fact, any instrument—sound bigger and richer. This new device utilizes a highly sophisticated voltage-controlled analog delay line, which generates *both* echo and flanging *at the same time*. The result is a moving chorus otherwise obtainable only with an expensive combination of delay and flanging equipment. Multiple controls can produce a delightful true vibrato and other variations. AC.

8" x 6¾" x 6" x 1½"

TRY HENDRIX' SWEET SUSTAIN

Jimi Hendrix relied on the BIG MUFF PI for his smooth, mellow, supple electric-lady sound. Now Santana uses this finest distortion device, high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird with a sweet violin-like sustaining sound. The sustain control allows the player to optimize long sustain with a hint of harmonic distortion. The tone control allows you to control the harmonic content, from a sweet silvery liquid to razor sharp. AC/DC. 6¾" x 5½" x 2¼" x 1 5/16"

THE LITTLE BIG MUFF PI is a compact version of the famous Big Muff Pi favored by Jimi Hendrix and Carlos Santana. Preset maximum sustain. AC/DC. 5¼" x 3 ⅜ x 2¼" x 1½"

MUFF FUZZ—This funkiest distortion device will give the player that dirty sound which cannot be gotten from today's popular solid state amps. It gives the player that natural distortion of tube-amps used by the Rhythm 'n Blues bands of yesteryear. And now it comes with a double male plug that lets you plug into amp or instrument. 3" x 2" x 1⅛"

ELECTRO-HARMONIX PRESIDENT KEEPS TWO MISTRESSES!

Our internationally popular ELECTRIC MISTRESS Flanger/Filter Matrix was much too good to discontinue just because the brand new DELUXE model has been designed with improved noise and distortion specifications, greater reliability, and convenient AC power. Rick Derringer, for example, has honored the standard MISTRESS as "the best sounding of the flanging devices." Both units have a sweet, shimmering flange. Both gently sweep the sound spectrum to create a prismatic array of absolutely fascinating and ethereal sounds. Both are made on earth for rising stars!

DELUXE (AC): 8" x 6¾" x 6" x 1½"
STANDARD (DC or Adaptor): 6¾" x 5½" x 2¼" x 1 5/16"

MIXXXXX

The 5X JUNCTION MIXER is designed as an input-output mixer and accessory blender. As input mixer 4 mikes or instruments can be attached as inputs to obtain one output. As output mixer, amps connected to external speaker combinations can go directly to the 5X with up to four external speaker cabinets being connected to one 5X. This eliminates sloppy wire hookups and decreases set-up time. As accessory blender, instrument signal can go directly to the 5X. Up to four different accessories can be joined with another 5X, with one line then going to the amp. This facility allows the blending of any combination of distortion devices, wah wah pedals, echo effects, etc. An infinite number of connecting problems can be solved with this very functional accessory. 3" x 2" x 1⅛"
3" x 2" x 1⅛"

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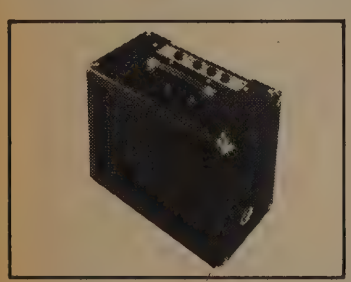
You don't need a seat on the space shuttle to make interplanetary journeys. ECHOFLANGER can take you on the greatest variety of far-flung musical trips our analog circuit design team has ever chartered. Its four basic, switch-selectable modes are:

1. FLANGE—the first reasonably-priced *NOISE-FREE* Flange. A professionally smooth, studio quality, wide-range sweep with tuning, feedback, rate, and width controls.
2. SLAPBACK—a short delay, high-quality echo with variable delay time. Just as quiet as the Flange.
3. CHORUS—Slapback and Flange together, at the same time, for the totally new sound of a swirling, doubling galactic concert.
4. FILTER MATRIX—this true comb filter produces chime-like effects or can be swept manually for "custom" flanging.

These stunning sounds can be further modified by a Blend switch and dual outputs to produce "stage" echo and other enhanced effects. ECHOFLANGER features a broad dynamic range, wide frequency response, and virtual cancellation of "foldback" and other extraneous noise through companding circuitry. This makes the unit suitable for keyboards and synthesizer as well as guitar. Included in the handsome, nickel-plated chassis are LED power indicator and bypass footswitch. AC-powered.
8" x 6¼" x 6"



THE DIRT ROAD SPECIAL

Now the pathfinders in powerful small amps are hitting the trail again with the AC-powered MIKE MATTHEWS' DIRT ROAD SPECIAL, named for its gritty funkiness, great power efficiency, and extreme durability. A built-in SMALL STONE (the world's most popular phase shifter) and CELESTION 12" speaker (the same one used in the famed Marshall 100-watt stack) in a sealed, infinite baffle cabinet make the DIRT ROAD SPECIAL truly unique. This amp belts out up to 25 Watts RMS and has as much as 60 Watts available for the peak transients essential to a really striking attack. Included are Volume and full-range active Tone controls, LED power indicator, and an exclusive Bite control to contour your sound to a fine, incisive presence. Built to take the bumps, it features materials carefully selected for their acoustic and structural properties, tough, textured vinyl covering, chrome corner hardware, and shock-mounted PC boards and control panel. Ideal for studio and club use.
24.5 lbs. 17¼" x 14¼" x 9¼"

GUITAR SPEAKERS WITH FEELING

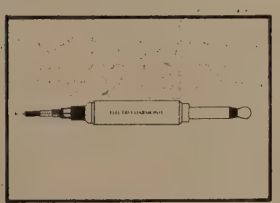
Do your speakers take out all the soul you put into your guitar playing? Then throw out those insensitive clunkers and replace them with genuine CELESTIONS. For years these speakers have been largely responsible for the characteristic sound of the Marshall amplifiers, as well as the early Vox amps used by the Beatles. This full, rich, sustaining guitar sound is heard in concert and on recordings by Eric Clapton, Jimi Hendrix, The Who, Dickey Betts & The Allman Brothers, Ritchie Blackmore, Kiss and countless other artists. CELESTION understands that a guitar speaker isn't just a reproducer of sound, but an integral part of the sound of the instrument itself. CELESTION speakers add warm frequency response and smoothly controlled harmonic distortion to give a total guitar sound that is fat, funky and harmonically rich. Precision made in Suffolk, England, the CELESTION speakers are exclusively distributed in the United States by Electro-Harmonix.
Available in 12" and 15" models for guitar, bass and P. A.

THE 1ST GRAPHIC EQUALIZER FOR MUSICIANS WITH FEET

The new Electro-Harmonix TEN BAND GRAPHIC EQUALIZER includes a *footswitch* for instant changes between equalized and normal sound, a feature that is omitted on competitive units claiming to be musical instrument equalizers. An equalizer without a footswitch is practically useless in a live performance. The TEN BAND GRAPHIC EQUALIZER is a "super tone control" which can add punch to your bass without making it boomy, make your humbucking pickups sound like single coils, brighten up a muddy sounding electric piano, or add presence to vocals. With low noise, low distortion, and wide dynamic range, the TEN BAND GRAPHIC EQUALIZER is suitable for musical instruments, P. A. systems and tape recorders.
8" x 6¾" x 6" x 1½"

SOUL PREACHER SAVES YOUR NOTE

Hallelujah! The SOUL PREACHER Compressor-Sustainer sings out with angelically sweet, enduring sustain. It's a heavenly clean, musician-designed dynamic-level processor featuring a full 40 db compression range. (That's right!) The PREACHER's output, sensitivity, and hi-boost controls give the musician a variety of playing options, including organ-like swells and the sharpest possible staccato attack. Cathedral-quality sound at a store-front price. (Yeah, Brother!) 9 volt battery or AC-adaptor powered.
5½" x 3⅜" x 2¼" x 1½"

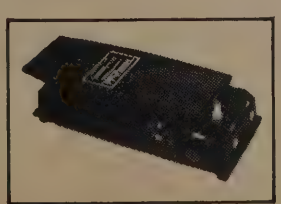


MILITARY/COMPUTER CABLE: THE BEST IN THE WORLD

Our famous MILITARY/COMPUTER Cables are the finest available anywhere. They have become the standard for discriminating musicians because they are specifically designed for demanding professional use and incorporate premium materials and precision construction. All lengths from 3/4' to 100' are available; especially recommended is our SUPER HEAVY DUTY 25' Coiled Cable.

A SINGLE SHORT DELAY

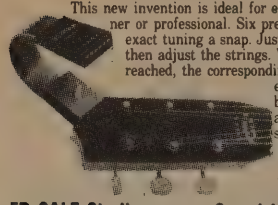
The compact SLAPBACK ECHO and STEREO SLAPBACK ECHO offer the musician one of the most useful features of our famous DELUXE MEMORY MAN at a fraction of the price. Featuring the latest in analog delay circuitry, they produce a single 80-millisecond delay for the spacious sound heard on guitar and vocal tracks by Creedence Clearwater. A Blend control allows mixing of the delay signal with the straight signal in any proportions desired. And both units have switchable noise filters. Direct and echo outputs are included on the STEREO SLAPBACK to allow external echo placement and blended STEREO also includes LED power indicator. AC-DC.
5¾" x 3⅜" x 2¼" x 1½"



AND NOW, FOOT JIVE: THE TALKING PEDAL

From advanced research in speech synthesis, Electro-Harmonix has developed the TALKING PEDAL, a unique tool for the innovative musician. Its critically-tuned resonant filtering of instrument input creates the continuous vowel series "A-E-I-O-U" at given positions on the pedal sweep. Consonants can be created by the way you strike your guitar or other instrument. Besides foot-speech, superior wah and mouth-tube timbres are obtainable through variations in your playing techniques. The Sustain adjustment controls the degree of effect and also introduces a BIG MUFF-like sustain. AC or DC.
13" x 6" 3¾"

TUNE YOUR GUITAR
Like A Professional



This new invention is ideal for every guitarist . . . beginner or professional. Six precision tuned reeds make exact tuning a snap. Just clamp onto your guitar, then adjust the strings. When the proper pitch is reached, the corresponding reed vibrates. Just as easy as that! Ideal for bands or combos. Tunes all instruments to exactly same pitch.

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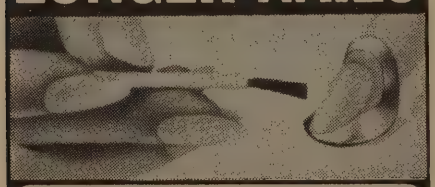

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YOU'RE IN MY HEART
(The Final Acclaim)

(As recorded by Rod Stewart)

ROD STEWART

I didn't know what day it was
When you walked into the room
I said hello unnoticed you said goodbye too soon.
Breezin' thru the clientele
Spinning yarns that were so lyrical
I really must confess right here
The attraction was purely physical.
I took all those habits of yours
That in the beginning were hard to accept
Your fashion sense for beardsley prints
I put down to experience
The big bosom lady with the Dutch accent
Will try to change my point of view
Her adlib lines were well rehearsed
But my heart cried out for you.
You're in my heart
You're in my soul
You'd be my breath should I grow old
You are my lover, you're my best friend
You're in my soul.
My love for you is immesasurable
My respect for you immense
You're ageless, timeless, lace and fineness
You're beauty and elegance
You're a rhapsody, a comedy, a symphony and a play
You're every love song ever written
But honey what do you see in me.
You're in my heart
You're in my soul
You'd be my breath should I grow old
You are my lover, you're my best friend
You're in my soul.
You're an essay to glamour, please pardon the grammar
But you're every school girl's dream
You're celtic united but baby I've decided
You're the best team I've ever seen
And there have been many affairs
And many times I had to leave
But I bite my lip and turn around
'Cause you're the warmest thing I ever found.
You're in my heart
You're in my soul
You'd be my breath should I grow old
You are my lover, you're my best friend
You're in my soul.

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NATIVE NEW YORKER

(As recorded by Odyssey)

DENNY RANDELL
SANDY LINZER

You grew up riding the subways
Runnin' with people up in Harlem, down on Broadway
You're no tramp but you're no lady
Talking' that street talk you're the heart and soul of New York City
And love, love is just a passing word
It's the thought you had in a taxi cab that got left on the curb
When he dropped you off at East Eighty-third.
Oh oh you're a native New Yorker
You should know the score by now
You're a native New Yorker.
The music plays ev'ryone's dancing closer and closer
Making friends and finding lovers
There you are lost in the shadows searching for someone
To set you free from New York City
Oh where, where did all those yesterdays go
When you still believed love could really be like a Broadway show
You were the star, when did it close?
Oh oh you're a native New Yorker
No one opens the door for a native New Yorker
You're a native New Yorker
You should know the score by now
You're a native New Yorker oh oh.

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SENTIMENTAL LADY

(As recorded by Bob Welch)

R. WELCH

You are here and warm
But I could look away and you'd be gone
Cause we live in a time
When meaning falls in splinters from our mind
And that's why I've travelled far
'Cause I come so together where you are.
Yes and all of the things that I said that I wanted
Come rushing by in my head when I'm with you
Fourteen joys and a will to be merry
All of the things I could say are very.
Sentimental gentle wind
Blowin' thru my life again
Sentimental lady gentle one
Sentimental gentle wind
Blowin' thru my life again
Sentimental lady gentle one.

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RONNIE VAN ZANT

(continued from page 35)

like "Sweet Home Alabama" and "Saturday Night Special." Yes, right here at Studio One in Doraville, Georgia. Also, adding the fact that we are much more together musically, this makes it our best.

Shaw: What is so special about this studio?

Van Zant: As a band, we depend a lot on what is called room noise. This is the closest thing to a live sound that you can get in the studio. I can truthfully say in this instance that the people here have facilities I like to work with. If you are a band like us, if you like hard shit, being as that when we hit the stage, we like to burn, burn, burn, you realize that to capture that in the studio is very hard to do.

Shaw: If the studio is so good, and you've recorded here before, why did you leave to do additional albums in other places before you came back here?

Van Zant: Back in 1972, we didn't have people like (manager) Peter Rudge working with us. We were very successful with the first album; I really have no idea why we were enticed to move to a different place. But now that we have returned; I'll tell you one fucking thing; Lynyrd Skynyrd will never ever do another album anywhere else.

Shaw: Technically speaking, what are the advantages of this place?

Van Zant: It was built acoustically almost perfect for what we call balls. It has got a tile floor, which makes it a very live room, but then again a very live room without leakage. I've had either one or the other, but never both. It's so great to be able to have these advantages. After all there are six people in Lynyrd Skynyrd, including three guitarists. They do not believe in turning down. Also, when I sing, I can hear that bounce, just like I am on stage.

Shaw: And what about the material on the album?

Van Zant: That is all we are concerned about at this time; to make the best record possible. We have found the best place with the best sound. About the material, well, every song is different. Take a look at the keys and lyrics. We feel that we have to change all the time. As far as the specific songs are concerned, all the material is original except for "Honky Tonk Nighttime Man" by Merle Haggard. He might not like me if I met him, but Merle is my favorite songwriter and performer in the whole fucking world.

Shaw: What other singers do you like?

Van Zant: Mick Jagger, Paul Rodgers from Bad Company are two right off the bat. Rodgers has such a strong voice. Then there's Ronnie Hammond from the Atlanta Rhythm Section. When he sings, he means it. The boy has conviction.

Propelled by some liquored fuel, the rest of our conversation tailed off into superfluous dialogue about his experiences hanging around with various members of Atlanta Rhythm Section (Ronnie's closest musical friends outside the band). We then left the studio and floated downstairs to the control room where the extremely rambling discourse continued. Containing blurred, imbibed observations of little continuity, they were nevertheless full of Van Zant's terse, sarcastic outlook. A few parting quotes:

"We are doing stuff twice as good as Marshall Tucker but their stuff fuckin' sells." He then sang purposely off key, a few lines from an MTB hit: "heard it in a luvv song ... must (the tune says can't) be wrong.

"These little kids, the ones that are growing up in Shantytown in Jacksonville, Florida where I was raised, well, I got back there all the time, and tell them, 'look I got out of this shit and became somebody. You can, too."

And...

Shaw: If you were given a choice on how you were going to die, what would it be?

Van Zant: To be shot by a jealous husband at the age of seventy. Yea, at the age of seventy.

Jesus Christ, I just can't write any more. □

MARK FARNER

(continued from page 37)

playin' it.

HP: What kind of things do you want to set off in your audience when you come out on a stage?

Mark: I want to just get 'em moving. Get in their pants, get 'em off their seats. To me, music has a feeling and I try to create an atmosphere where the crowd wants to boogie to it, and dance. People like to display what they feel from the music, and I try to give 'em a good shove in the right direction.

HP: Were you surprised when it happened like it did for Grand Funk?

Mark: Well, I just think the people were ready. We had a reputation for gettin' down, and when somebody mentioned a Grand Funk concert, they remembered. It happened by word - of - mouth. We'd tear down Cincinnati and people would hear of it and come check us out ... see how these guys are. It was not only us getting up there and singing and playing what they wanted to hear, but moving around to it, the show, to get them to move. I always figure if you just stand there and play and sing your ass off, you might not get anybody movin', but if you're out there boogieing to your own shit, and anticipating the next chord, you're ready to know what step to put to it.

I like this first (solo) album, it does what it does. But for me, it's kind of refined too much. It's too pretty, and I ain't pretty.

HP: What are some of your finest moments with Grand Funk, the ones that stick out in your mind?

Mark: The first Atlanta pop festival is the most memorable experience in Grand Funk for me ... it always will be. It was the highlight of my career, the first time 250,000 people got a look at the group and showed appreciation like that. Got up in the heat of the day and told us they dug us. And our first trip to Europe playing for the American troops. I really got a feeling over there for the armed forces, being there with them, knowing they got somebody from home with them.

HP: How was Shea Stadium? Now stadium concerts are the norm, but then only a group like the Beatles was expected to fill a place like that...

Mark: It felt wonderful. We flew over the gig in a helicopter on the way ...goose bumps were standing up right through my coat, man. Wow, we said, look at that. Then they were supposed to have limousines meet us where the helicopter landed, and we got there and there were no limos. We had to call a couple of cop cars to give us a ride over to the gig! It was fantastic, the best.

HP: You had so many different producers with Grand Funk, including yourselves at one point. Who did you feel most comfortable with?

Mark: They all had their own thing, but I think who we personally got along with the best was Zappa. He was the most down - to - earth, he didn't have his head up no place else but right where we were. The other producers that we experienced had their own attitude ... their own style, that went on every record. You could tell it was a Jimmy Ienner record, or a Rundgren record ... just by the sound. I think that Zappa took our sound and expanded on *it,* instead of trying to add anything of his own imagination to it. Just tried to make us sound as good as he

could with what we had, no special effects, or doubling, tape echo, or anything like that. I think the sound Todd got on the albums was good when he was producing us, but maybe there were a lot of special effects that might not have been necessary.

HP: I always liked Todd's work with you. It seemed to me that the band's personality gelled about that time, the music and the image. "We're an American Band", y'know, turned up loud on the radio...

Mark: I dug that, but ... it's just little things. Like Todd would be reading a book during takes, feet up, not payin' attention. I don't know, to me if I was producing somebody, I would show them one hundred per cent of myself and let them know I was into what I was doing.

HP: Did you ever think of producing?

Mark: I wanted to produce some Grand Funk things, and I wanted to produce my thing, too, but somehow I got talked out of it. (grins.)

HP: How'd you find Dick Wagner as a producer?

Mark: Personality - wise ? He's good. I had to find somebody I trusted enough and respected their opinion enough so that I could take down my barrier, put my guard down, take any constructive criticism he might offer. I guess that's what a producer is for, and I gotta give him his chance. There ain't too many people ... in fact, he's about the only person I'd let do that for me. Just because I know him personally ... for years now. Anybody else...

HP: Do you feel a sense of challenge now, opening with a new group?

Mark: I know I can take any musicians that play in the same style as me and go out and do a show. That's the bottom line. As long as I have some good foundation behind me, I'm confident in what I'm doing.

HP: Who's in your band these days?

Mark: All four of 'em are from Flint. Al, our drummer, my brother Ricky on rhythm guitar, a great bass cat, and Rick Baker, my keyboard man ... got three strong voices, besides myself, so when you got those four harmony parts goin' on in there, it cooks.

HP: Are you thinking now in terms of a Band, or are you thinking Mark Farner?

Mark: Just Mark Farner, with people supporting him. I don't want any other opinions besides mine in the music. I don't need them. It's gonna be my music, the way I see it.

HP: How do you like the first album?

Mark: Well, it does what it does, but for me it's kind of refined too much. It's too pretty, and ... I ain't that pretty. When you hear it on stage, it's going to be a lot rawer than that. There's more energy in raw music than there is in refined music.

HP: It must be a lot different at home on the farm as opposed to touring.

Mark: It's like ... I know what has to be done on the road, and I enjoy it. But I wouldn't enjoy it if I didn't have something to go back to, take me completely away from it. Right now I live the best of both worlds.

HP: Is that how you stay in shape?

Mark: I do my share of work out on the farm there ... haying, 6,000 bales of hay, fifty pounders, or 1500 pounders you have to get out in the field and roll. I try to stay loose. I bought a Sears set of barbells once, the bench and the whole gear, but after working out a few days, you get tight and can't move. I like to be able to move and stretch out.

HP: What made you switch over to Fender? You always were a Gibson man far as I can remember.

Mark: Well, I got this here Stratocaster that's been revised. Instead of a three position switch I got these toggles over here that puts all the pickups on, off, or out of phase ... I can have my choice of any or all. I got a pre-amp in the guitar, and I can feed twelve volts back into the circuitry on the same line that the signal follows into the amp. Two different kinds of current so they pass on the same line. It enhances the sound of the axe, makes it more powerful.

HP: What would you recommend for kids just starting out on guitar? Say they were looking to be the next Mark Farner...

Mark: A lot of practice, man. Get yourself a teacher and do what he says, and if there's any creativity, you'll just expand it yourself. That's what I did. All it takes is getting started.□

RAMONAMANIA

(continued from page 31)

Forest Hills who, as it turns out, were born to blitzkrieg.

Tommy: The slam-bang, smash - happy drummer. When the Ramones first started out he wasn't in the group but acted as their manager and spokesman. He was eventually put in the position of assaulting the skins because as Dee Dee so aptly put it "nobody else could keep up."

Dee Dee: The head - shaking, count - crazy bass player. He says the stories about him being a former hairdresser are completely untrue although he did give the idea some thought ("for about a day"). But if the Ramones ever come to an end he might consider becoming a guitar teacher. He's kidding. (I think.)

Joey: The lovable loathsome lead singer who belts 'em out in smoothly snarling fashion and wields a death grip on the mikestand at all times. He was born in New York but he talks like he got a vocal cord transplant from some bloke in Liverpool at an early age. And whatever you do, don't call him "Snake"

Johnny: The powerhouse lead guitarist. He chords like a madman and on the fastest Ramones' songs his right hand looks like a starving piranha fish having a feeding frenzy on the strings. Johnny has one standard facial expression on stage; raging fury although I cracked him up after a show once when I told him they oughtta pick up the beat a little.

Danny Fields: If Brian Epstein was the fifth Beatle then Danny Fields is the fifth

Richard E. Aaron

"Originally, we were just gonna record one album and then break up. We just wanted an album for ourselves."

Richard E. Aaron

Ramone. Not merely their manager, he provides the Ramones with expert guidance, unflagging support and a decade's worth of experience in various aspects of the music biz. It was Danny's sensational column in N.Y.'s *Soho Weekly News* a few years ago that made the Ramones seek him out to come hear them play which he eventually did at the additional urging of intrepid *Hit Parader* editor, Lisa Robinson.

Soon after Danny Fields became their manager, the Ramones landed a contract with Sire Records and in less than two years have released three equally incredible albums. The latest, *Rocket To Russia,* is in Joey's words, even "heavier and louder and faster." It's 14 cuts worth of guaranteed gangbusters is what it is. And *funny?* Why, it's a regular riot.

So how do these guys keep coming up with so many variations on one whirlwind sound, albeit a brilliant one? Are all the songs really four-way split collaborations like the album credits always say? "Everybody just works together writing the songs," says Dee Dee. "I know it may be hard to believe but it's the truth. Someone'll come up with an idea and the other three will elaborate on it or else we'll actually sit down and say let's write a song and just ... invent one."

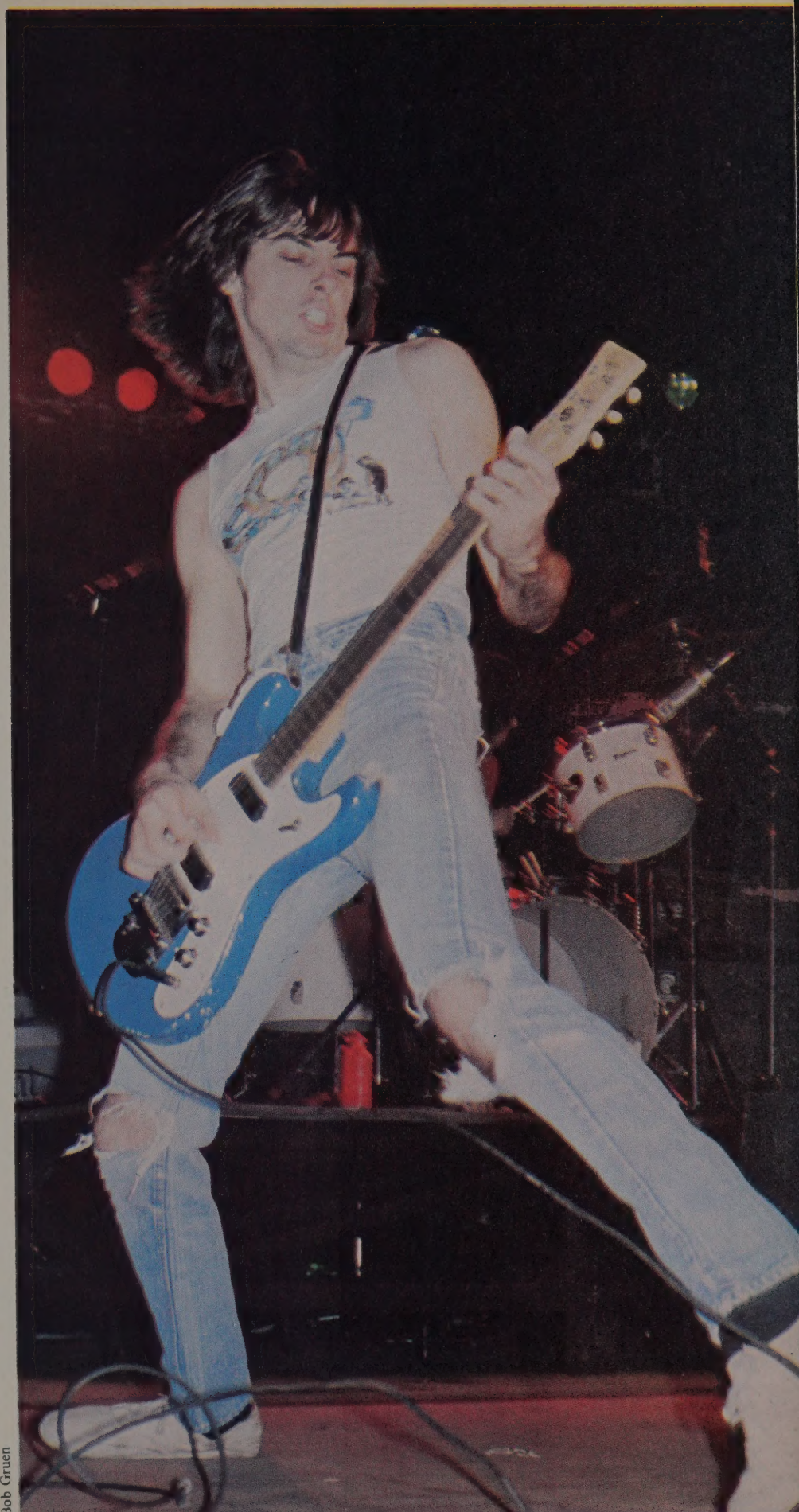
Joey: "They don't all sound like they were written by one person, they're diversified. We write all the songs as singles, as being number one hits, ya know?" Yeah, *I* know, Joe, but AM radio don't wanna know from nothin'. "Well, nobody wants to come out and take a chance on anything new. Radio's stuck back in the sixties." And *rotten* sixties stuff, too. (Woodschlocked Deadheads all wide-eyed and tie-dyed.)

I agreed with Joey but I couldn't help wondering if the Ramones would ever sell out to get on ultrahip FM radio. How about it, guys, are you ever gonna play a song longer than three minutes? "A brief stunned silence is followed by Joey with an "I don't know" then Dee Dee counters with "That's beyond me.")

If the Ramones aren't planning to lengthen their songs, they've already gone ahead and expanded their sets from their original 20-minute adrenalin extravaganzas. They played twice that at a recent return engagement to CBGB. How do they keep up the pace? Dee Dee: "We're a wreck afterwards." Joey: "Ya hafta just keep doin' it, ya know?"

Obviously, the frenetic pace of Ramones rock requires special abilities. One former member, Ritchie Ramone, (by the way these guys are in no way related; they just love sharing the same surname), just couldn't cut it and at present he's "away". "He just snapped," claims Dee Dee. "We were trying to make him play the bass and he just kept on saying 'I can't do it, I can't do it' ... and he *couldn't,* I guess. We begged him to stay with us 'cause he's one of our best friends but..." Ritchie's not alone. Ramones' music drives a lotta people crazy, most of them being worthless old scumrunners in their own right.

There was one big question on my



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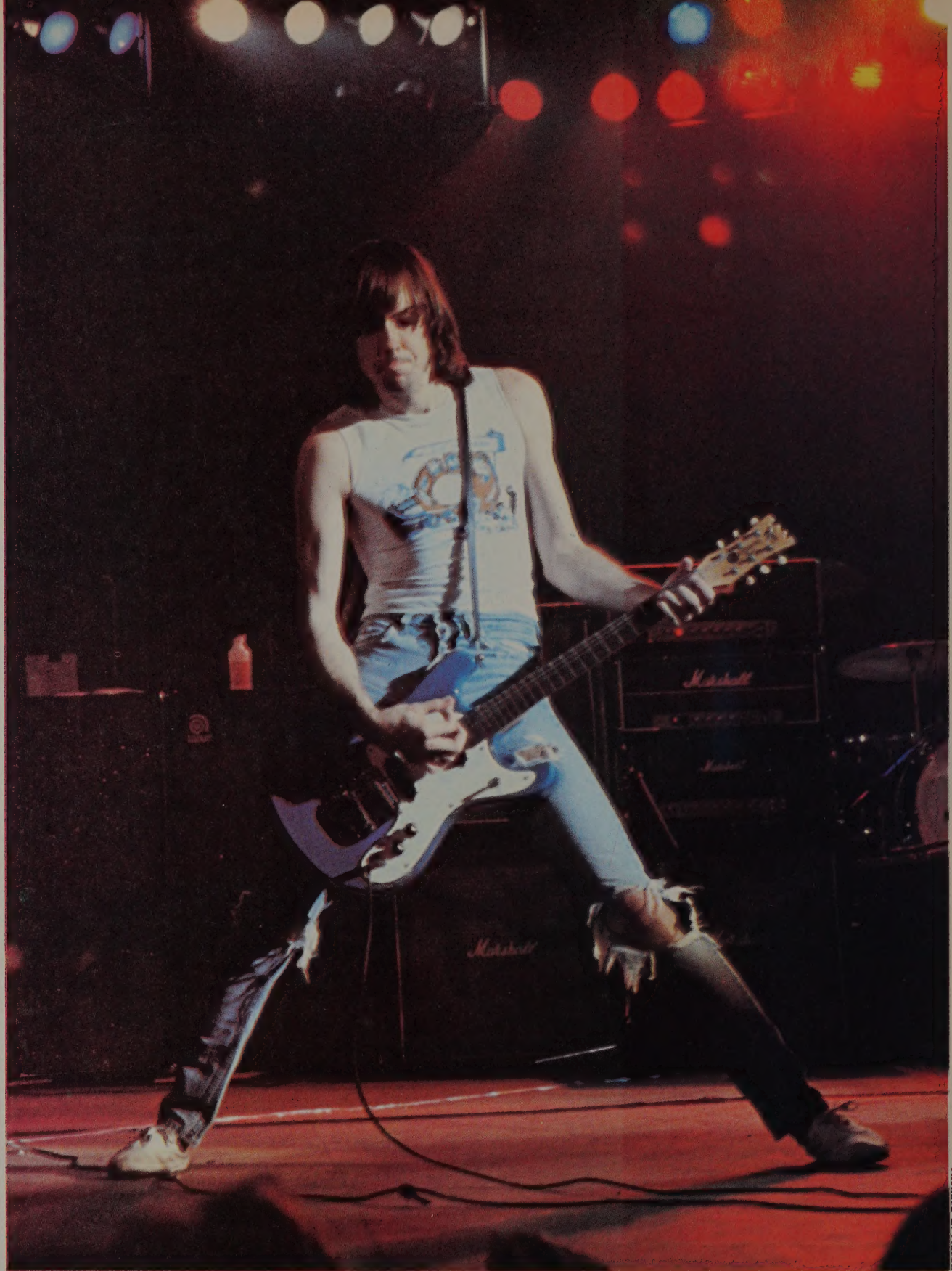

Richard E. Aaron

mind before our talk ended. (Tommy and Johnny, as you can read, were unavailable, to their everlasting regret, I'm sure.) How long do the Ramones plan to keep on thunderin'? *Dee Dee:* "You never really know when you wanna quit. But I don't think about stopping now."

Joey: "Originally, we were just gonna record one album and then break up. We just wanted an album for ourselves." So what made you keep going? "Money!" says Dee Dee. And you Joey? "It's a sickness. You just can't stop; you hafta keep doin' it. We'll play a real big tour and after it we'll have some time off and in about two days you're bored and you wanna play again, ya know?"

A sickness, huh? (Let's hope they never get well.) And don't forget! Their mothers were all frightened by the same machine gun. □

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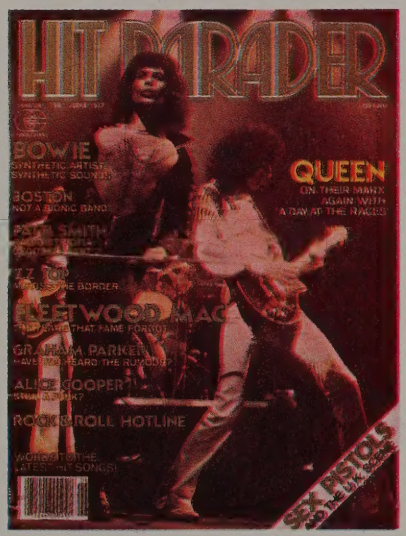

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